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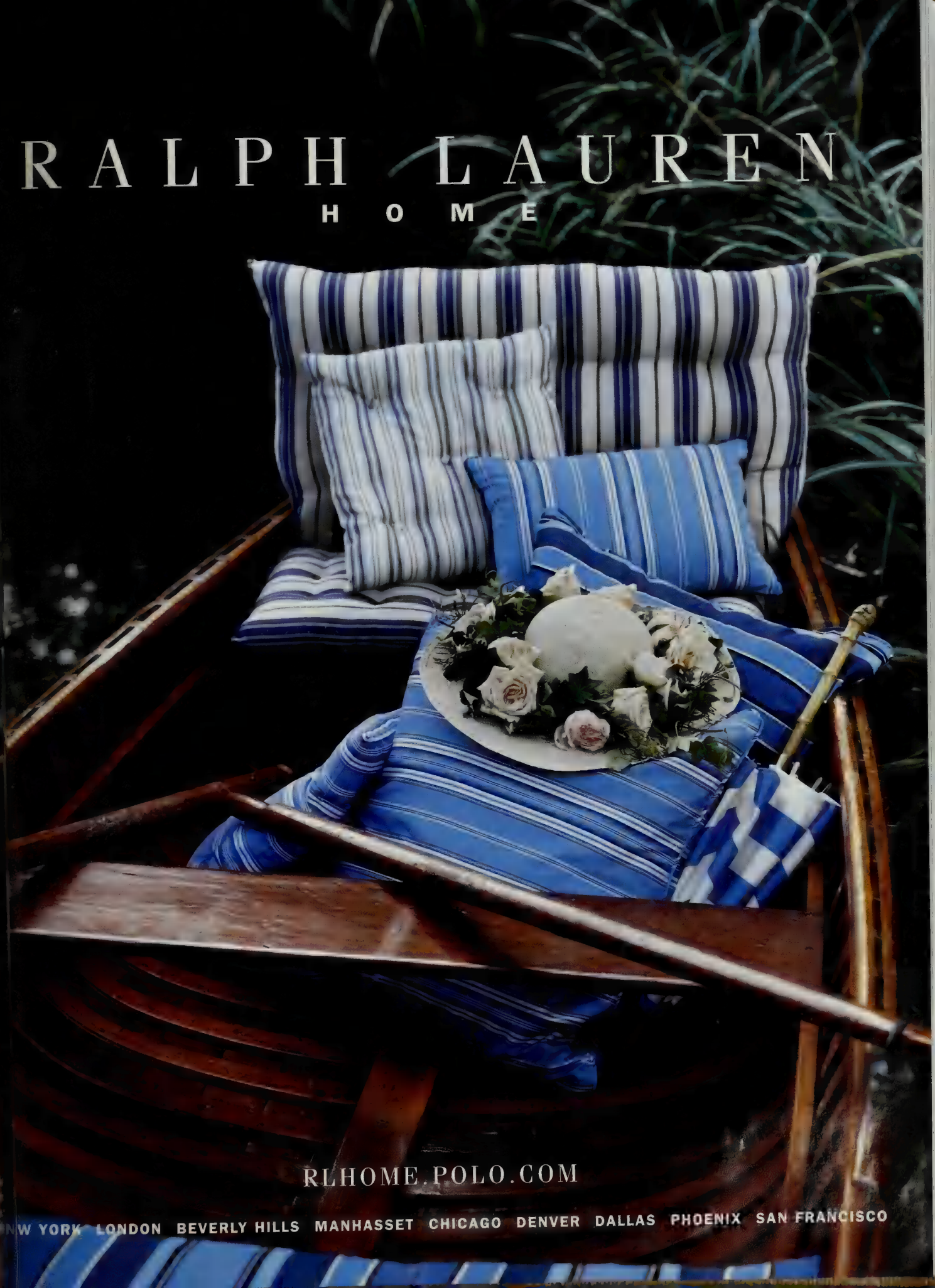


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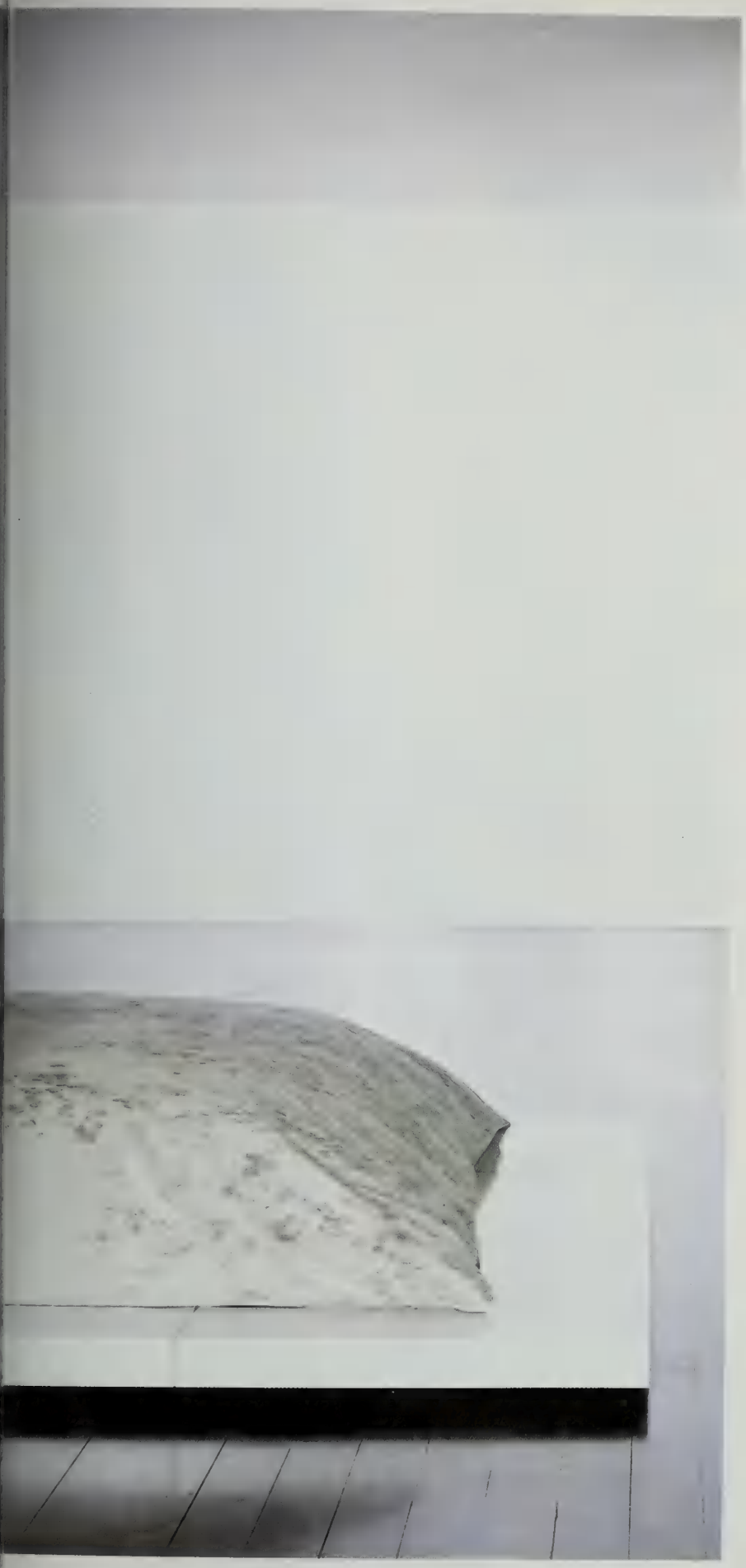
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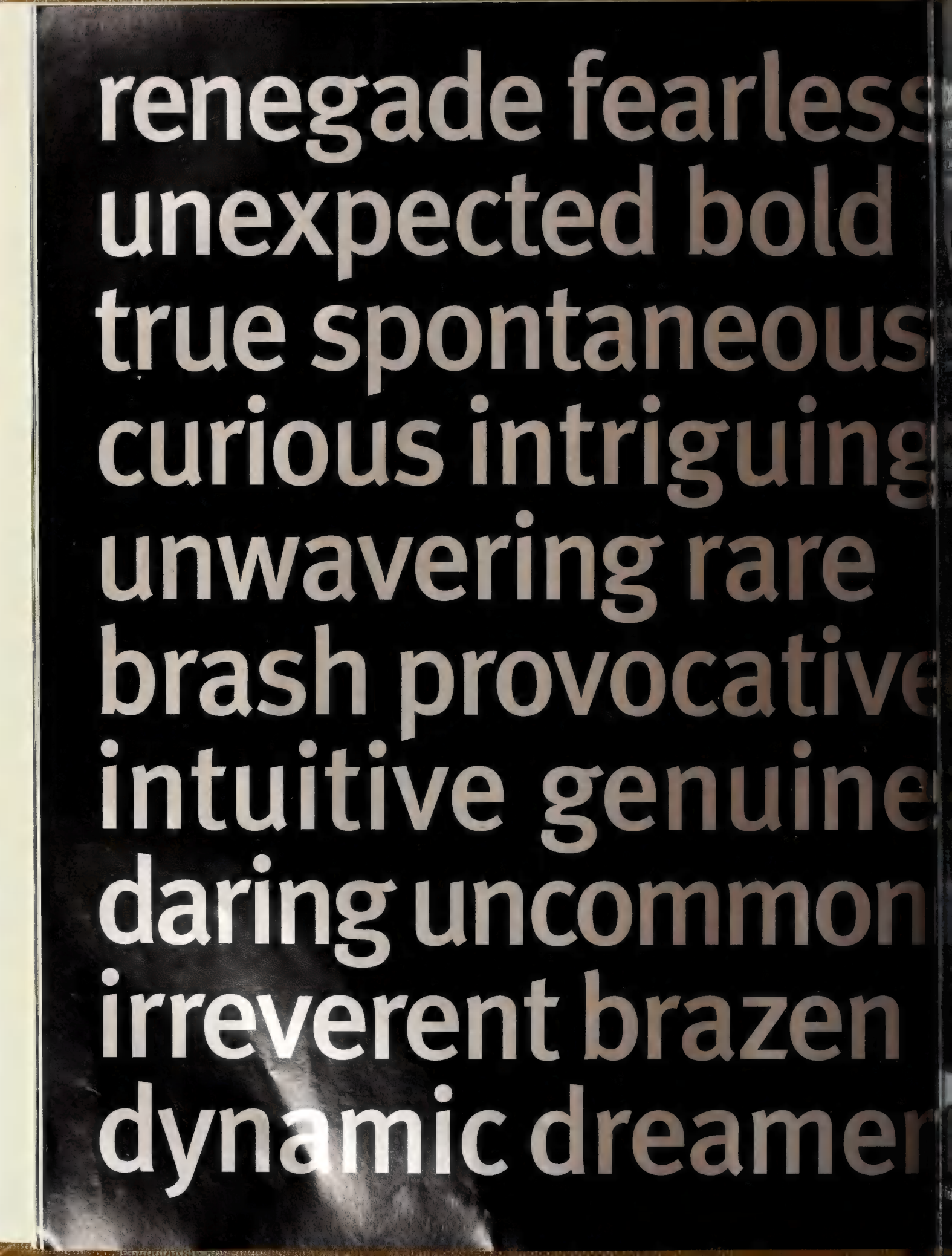
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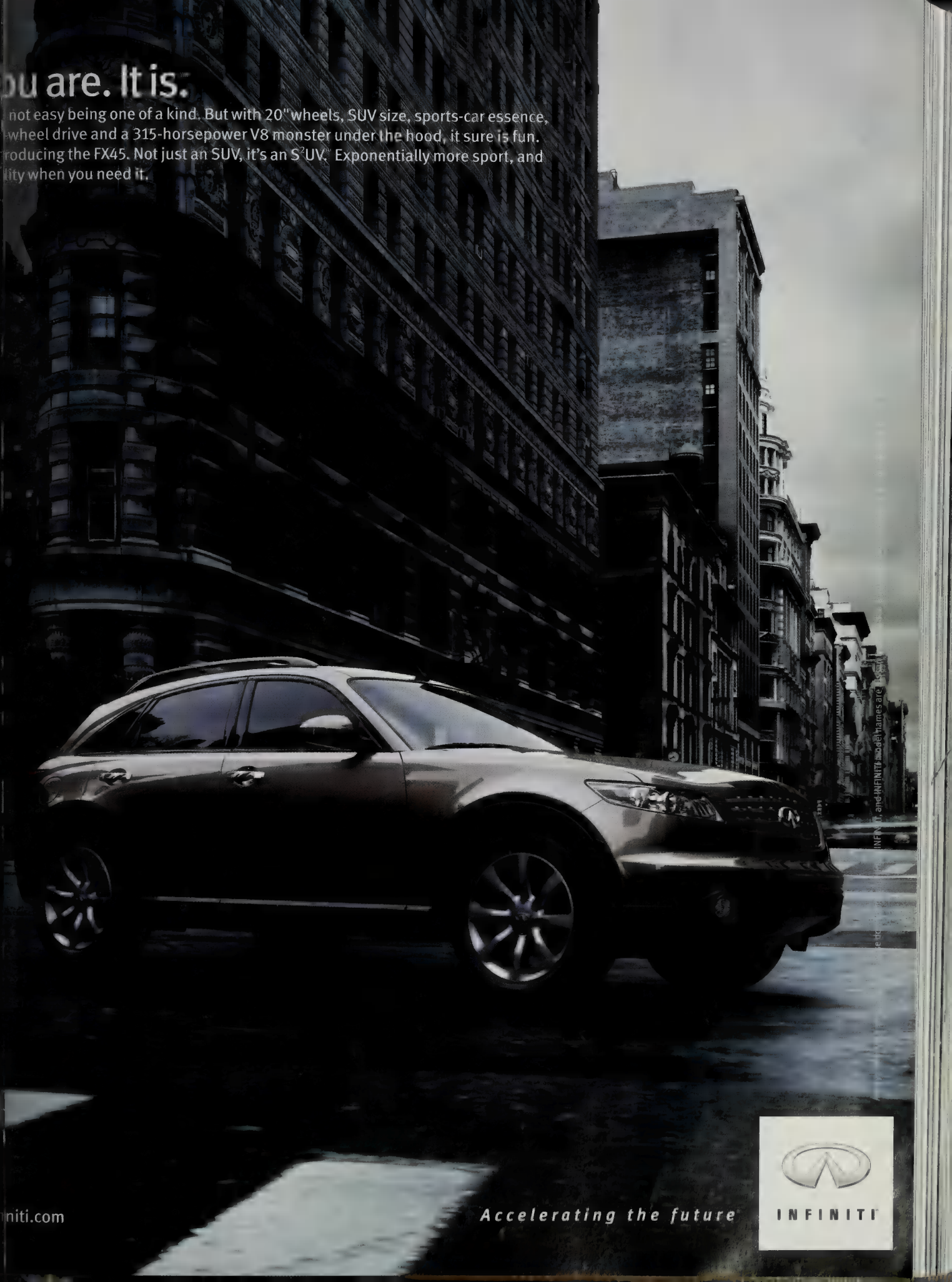


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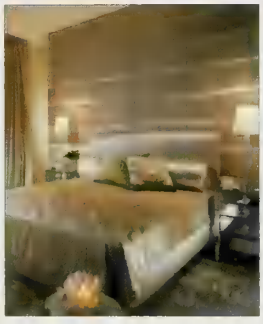

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COVER: Gleaming silk complements the bedroom of a Manhattan residence designed by Charles Allem. Photography by Paul Warchol. See page 234. ABOVE RIGHT: At Udaivilas, a hotel in India, an 800-foot-long pool stretches along the periphery of its guest rooms. Architecture by Abhikram. Photography by Erhard Pfeiffer. See page 186.

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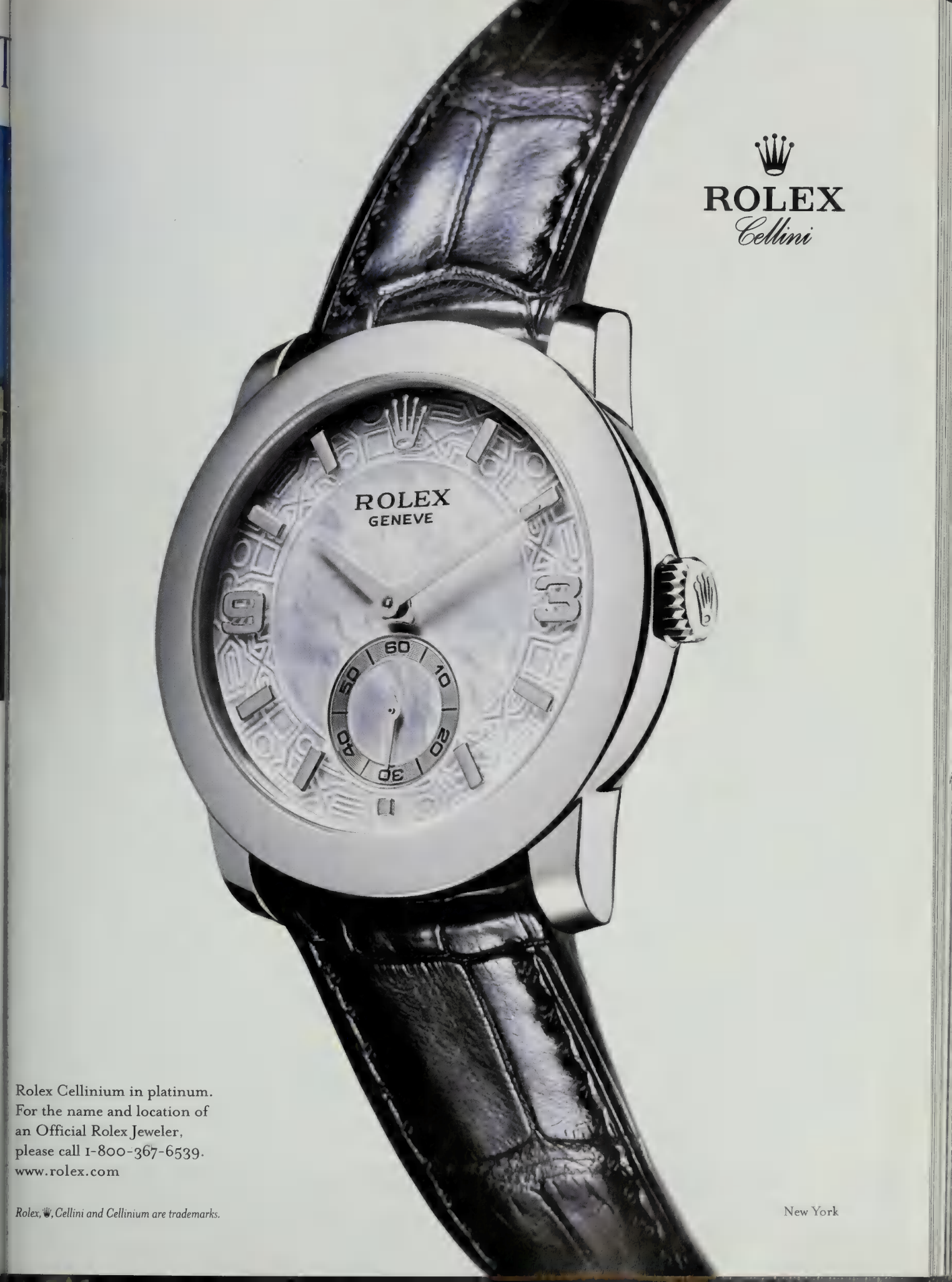
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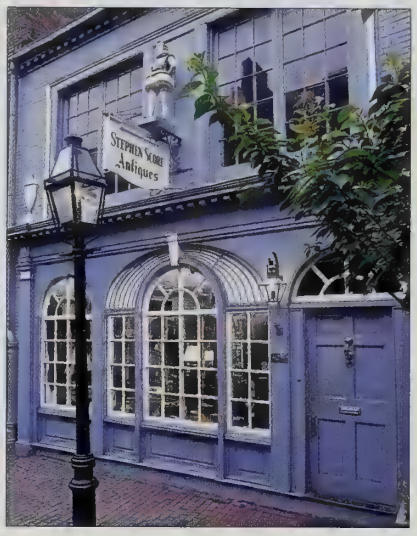
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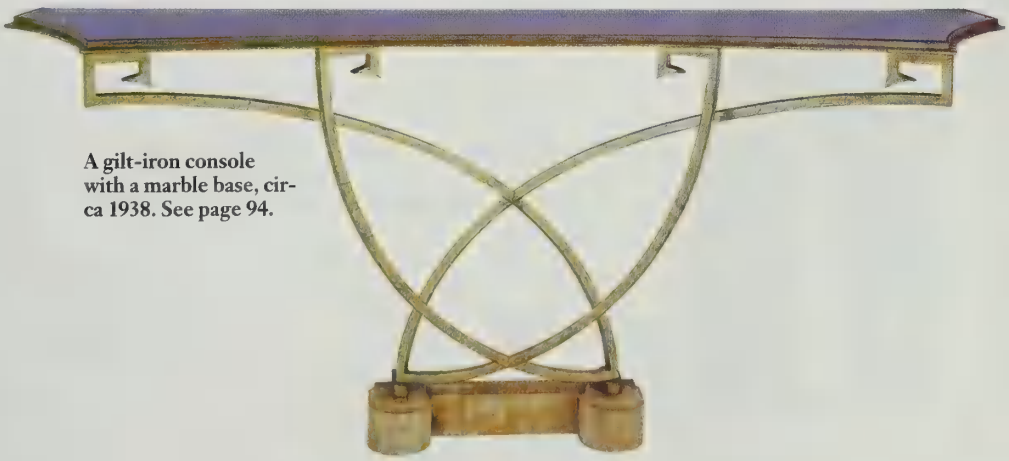


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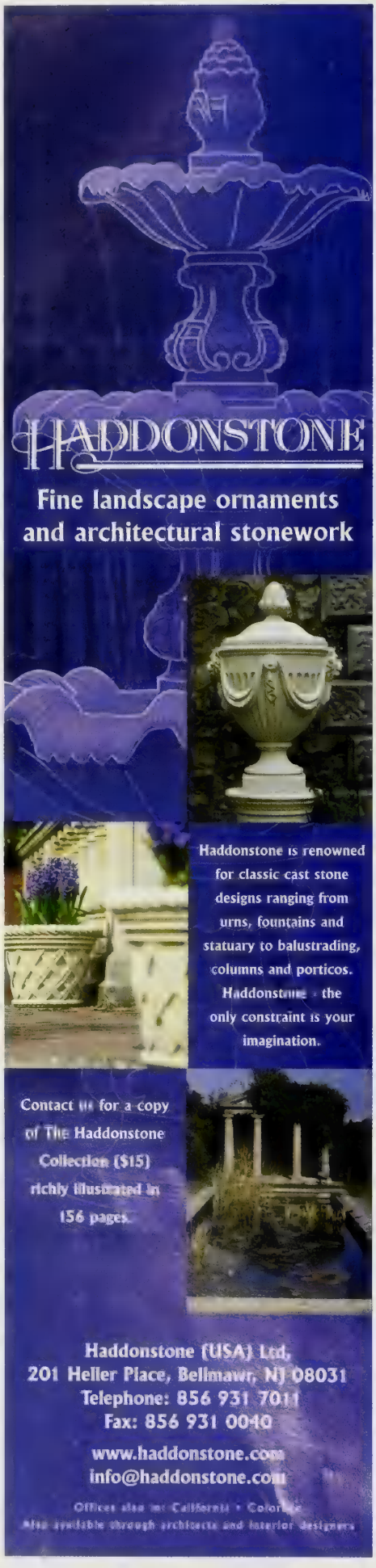
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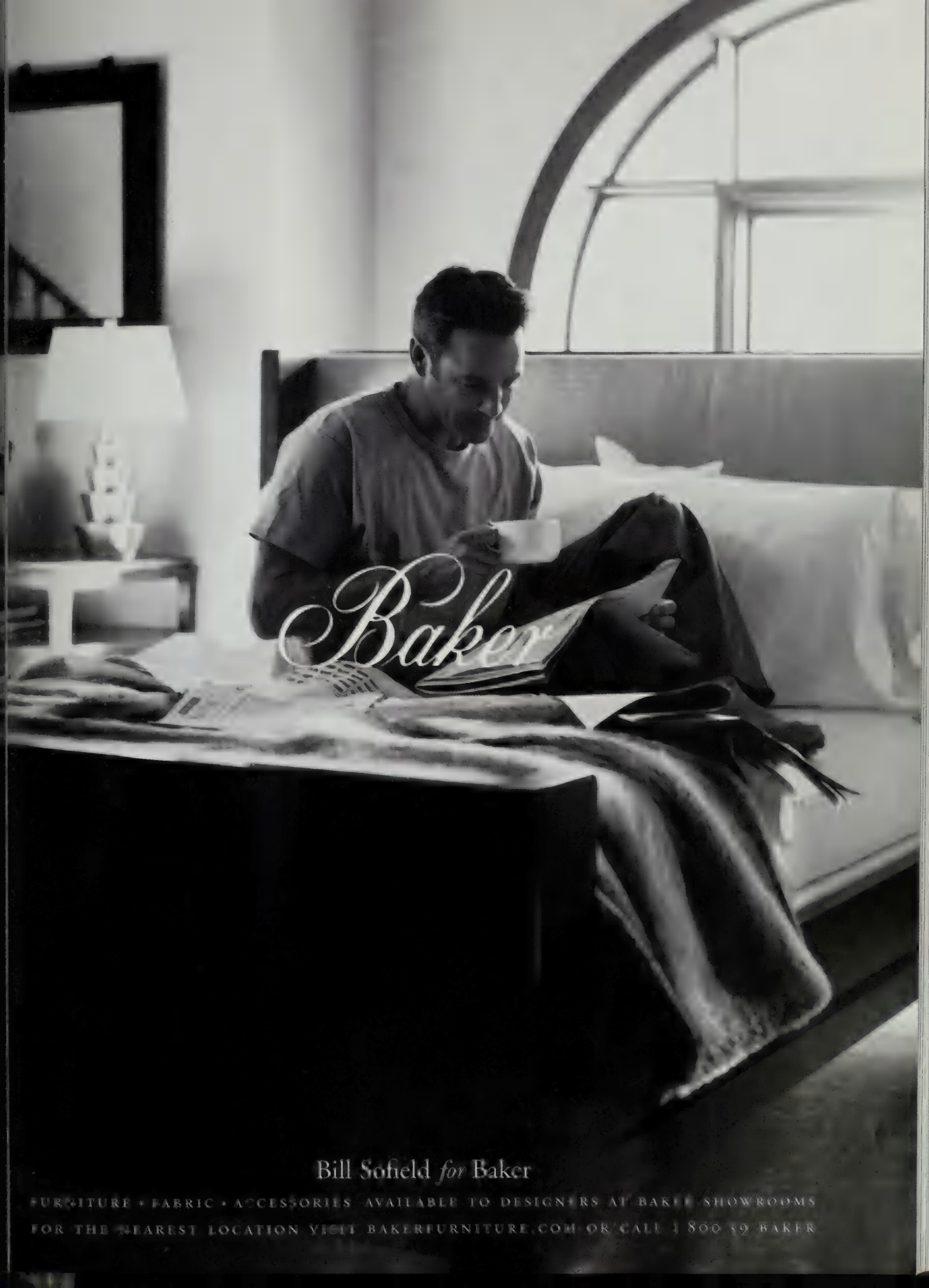
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What an awesome way to start the new year, with Prince Charles featured on the cover (January 2003). His new line of furniture is truly a work of art. I especially loved the garden chair, which proves once again that "what the mind can conceive and believe it can achieve" (Napoleon Hill). I predict unsurpassed success for the line.

—Cheryl Karnes
Ellsworth, Wisconsin

ENGLISH INFLUENCE

Bravo on an exceptional issue. Thank you so much for an amazing collection of old, new and culturally cross-pollinated design for those of us who are, in our taste, if not in our lives, British to the core! I was especially interested in Prince Charles's marvelous new project and enjoyed every bit of coverage.

Nancy Worcester
San Diego, California

FAMILY TIES

Your January issue about England's grand and royal homes was a feast for the eyes and candy for the mind. What glorious structures and beautiful grounds! My maternal grandmother was British, and I enjoyed looking at the marvelous homes of her native country. I shall treasure this issue forever.

Jan McCanless
China Grove, North Carolina

BUCOLIC IDEAL

Your enchanting edition on England was so paramount in quality, it can be aptly deemed majestic. The British certainly merit accolades for concurrently revering nature conservation and the grandeur of exemplary architecture. Havens such as Suffolk are idyllic for their vast estates replete with gardens, pristine foliage and habitats for birds and wildlife. This is why England is so aesthetically supreme.

Brien Comerford
Glenview, Illinois

A PRINCELY PORTRAIT

Mario Testino is a photographic poet. His cover shot of Prince Charles is like the joyful, heedless heart of summer. Thank you for the gift of a magnificent cover.

John T. Marsinko
Laurinburg, North Carolina

FROM MOTHER TO SON

Having just read your editor-in-chief's comments in the January issue, I felt that I would like to write to you and share with you some of the thoughts I had while reading your words. I live in California and have been a subscriber to *Architectural Digest* for many years. Paige Rense's words, "Sometimes we look back to look forward," caused me to look back and realize what an important role your publication has played in my life and in the life of my son, Andrew, whose book of choice at a very young age was *Architectural Digest*. Andrew and I would sit for hours reading and journeying through the pages. While I was dreaming of what I would like to own, Andrew was dreaming of *designing* what I would like to own. Andrew's dreams never changed, and his desire to be a designer led him to the Rhode Island School of Design and, after graduation, to New York. He is now employed in Manhattan, and although I miss him terribly, I am enjoying his journey from afar. Thank you for assisting my son in following a dream.

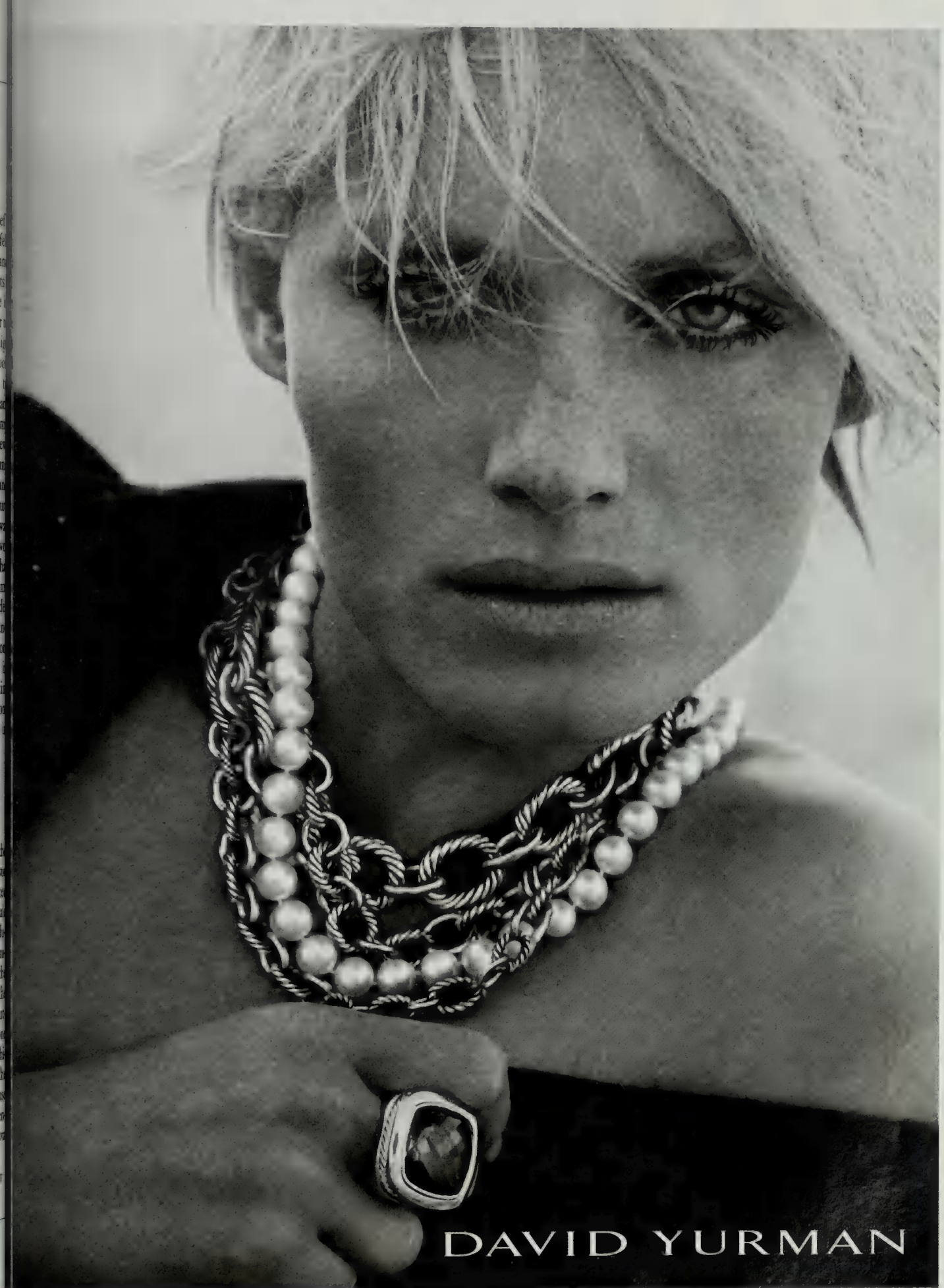
Connie R. Cinnamon
Sacramento, California

CORRECTION

After the flurry of anticipation and the thrill of seeing the December 2002 issue in all its beauty, we have now digested the experience and have a slightly stale taste remaining. This is due to the exclusion and trivializing of Mia Lehrer's beautiful work in our home. In the text of the article she is merely referred to as "the architect's wife," which demeans her outstanding work in the community as one of Los Angeles's premier landscape architects. We feel terrible that, after all the hard work she did to prepare the house for the shoot, she was given so little attention and credit. We feel that *Architectural Digest* owes Mia Lehrer an apology.

Jamie Lee Curtis and Christopher Guest
Los Angeles, California

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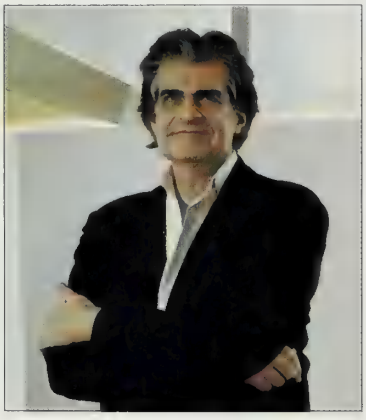


A hotel is where you live when you are away from where you live. And in this issue you can, even if vicariously, live in hotels that are as much destinations as their locations. Just as there are travelers who are cruise ship devotees (some never touch land), there are those who develop a passionate interest in hotels. Conversations about travel and travel writing today always include hotel critiques—with one notable exception: contributing writer Paul Theroux's new book, *Dark Star Safari*, which takes us from Cairo to Cape Town, revealing an Africa as unknown to us as it was to Dr. Livingstone before his legendary journey.

Our upcoming May issue is a journey to design. And it will be unlike any other we have done. Although when you read its theme—The Great Design Issue—you may well wonder what's different, since every month is a great design issue. The difference is this: We will feature designs from cars to fashion to kitchens to jewelry to tableware to art objects to antiques to electronics and on and on and on. Designers in all fields will tell us what they like and why, because design is part of the fabric of our lives today, and rarely is there a conversation that doesn't include some aspect of design. Design affects us most directly in the way we live, what we wear, where we go and how we go.

So as you go through the pages of this issue, visiting house-to-house and hotel-to-hotel, we invite you to be our guest and linger awhile.

***Paige Rense**, Editor-in-Chief*



JOSEPH GIOVANNINI ("Spatial Relations," page 216; "Design Notebook: Inspiration, Decanted," page 114; "Architecture: Turbulence House," page 138). "I can never predict where truly inquisitive design minds will lead," contributing writer Joseph Giovannini says about the subjects of his three stories in this issue. "And though I've written about Margaret McCurry, Steven Holl and Alberto Alessi before, I had to bend my expectations to the new work. McCurry's apartment in Chicago represents a very urbane version of the architect, while Holl and the architects working for Alessi have used a computer at different scales to extract unusual designs from their imaginations. The last collection of tea and coffee services for Alessi marked a moment in the history of design, and the new collection has every likelihood of doing the same."



DENA KAYE ("Hotels: Udaivilas," page 186). "I have been fascinated by India since my first assignment there in 1973," journalist Dena Kaye says about the country that is home to the Udaivilas resort. Kaye has remained so captivated by the country that, as president of the Danny Kaye and Sylvia Fine Kaye Foundation, she funded a weaving project for Indian women that began with a handful and now employs over 800 women and has also funded schools and a hospital she opened last fall with a speech in Hindi.

MICHAEL PEPPIATT ("Hotels: Hôtel Royal," page 174). "When I saw the hotel in the pure, lakeside atmosphere of Evian, I thought, I'll do all the spa treatments and become a 'new man,'" writer Michael Peppiatt says about the Hôtel Royal, at the base of the French Alps. Peppiatt wrote a biography of artist Francis Bacon (published by Farrar, Straus & Giroux in 1997) and is currently organizing a major traveling exhibition of Bacon's work.



SCOTT FRANCES ("Lessons in Geometry," page 202; "Cocooning on Long Island," page 210; "No Place Like Home," page 224). Contributing photographer Scott Frances found striking similarities in his trio of assignments this month: "All of the homeowners, in addition to being exceptionally gracious during the days our crew invaded their homes, were clearly involved in collaborating with their architects and designers." Frances, whose work has appeared in numerous books, including *Richard Meier Architect* and *Richard Meier Houses*, had something to say about the architects and designers as well. "The principal players—Charles Gwathmey, Bray-Schaible and Mario Buatta—are all creative geniuses. Each of the projects is an example of classicism in its respective genre, and each has been rendered with impeccable craftsmanship."



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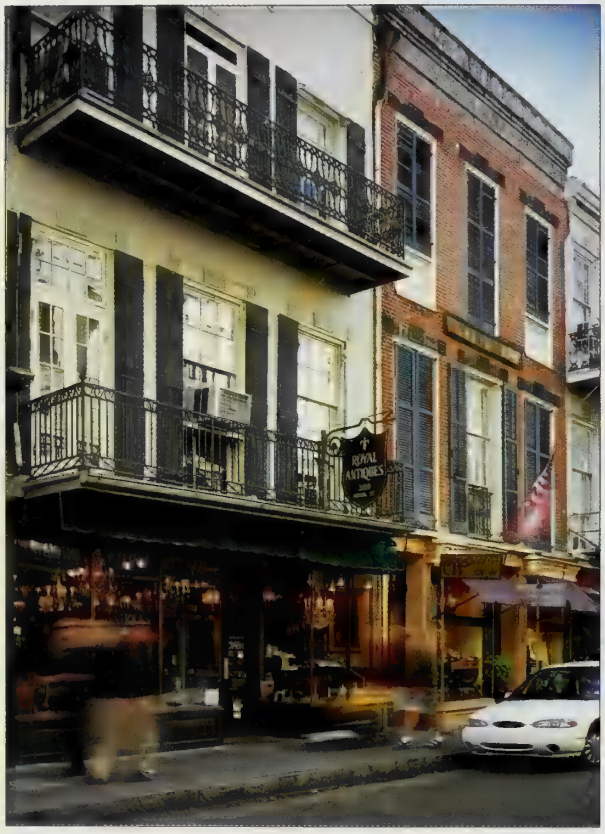
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DESIGNERS *at* LARGE

Our Editors Present Designers' Favorite Sources

A Royal Find in New Orleans





"We have it all," says Neil Shapiro, of **Royal Antiques**, the New Orleans shop his family has owned for four generations. "We have formal English and Continental antiques as well as some very primitive country pieces," which keep generations of clients coming back.

Donna Livingston (above right, sitting on a French worktable by two Biedermeier chairs) found several items she couldn't pass up on her first visit, including a French fruitwood tall case clock. "I was impressed by the beautiful woods and patinas."

Royal Antiques
307–309 Royal St.
New Orleans, LA 70130
504-524-7033

Varney's New Spin on Modern

"It's much more contemporary than anything I've done," **Carleton Varney** says of the Key West furniture suite. For the modern, angular lines, Varney took his cues from the designs of **Dorothy Draper**. "Her early work was quite contemporary," he says. "This is my interpretation of a lot of things she did." Fabrics from Varney's own [illegible]ding a casual raffia and a series of durable cot[illegible]edes i[illegible] colors called Dolce, are available.



Carleton Varney's Ke[illegible] West chair, right, upholstered in raffia

[illegible]'ard, Sarasota, FL; 941-953-6986

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DESIGNERS *at* LARGE



All Sewn Up in the Midwest

We've used them for projects from the Mississippi to the Rockies," **Thomas Britt** says of his longtime Midwest upholsterer, **H. M. Pierce**. "Their craftsmanship is equal to any of the top-notch upholsterers in New York." Larry and JoAnn Pierce (above, with Britt, standing) run the small workshop in Raytown, Missouri, where they specialize in custom upholstery. If needed, they can restyle a piece of furniture or even make a new one from scratch, and they are well versed in working with antiques (below). "We don't use any synthetics," says JoAnn Pierce, "and we're sticklers for details." "They can perform miracles," says Britt. By appointment.

H. M. Pierce Upholstering, Raytown, MO 64123; 816-356-7904



Antiques Haven in East Hampton

Furniture by Paul McCobb and Charles Dudouyt and accessories that range from 5,000-year-old Chinese jade objects to 1960s ceramics are just some of the pieces showcased at **R. E. Steele Antiques** in East Hampton, New York, which draws clients such as **Tom Scheerer**. "It's not a specific shop," says owner Russell Steele, who looks for pieces that will work well with today's lifestyle. "It looks very different from one month to the next."

R. E. Steele Antiques, 74 Montauk Hwy.
East Hampton, NY 11937; 631-324-7812



Refined Designs

"The **Las Palmas Collection** has a wonderfully eccentric personality," says **Mark Boone**. "It's able to evoke Spanish colonial, tropical and classic moods all at the same time."

Of the 75 pieces in his collection, including the Pontino lamp (right), James Lumsden says, "I'm fascinated by the way colonial craftsmen around the world took refined Spanish or English or Portuguese designs and made them work in new settings."

A. Rudin, 8687 Melrose Ave.
Los Angeles, CA 90069; 310-659-2388

Treillage, 418 E. 75th St.
New York, NY 10021; 212-535-2288



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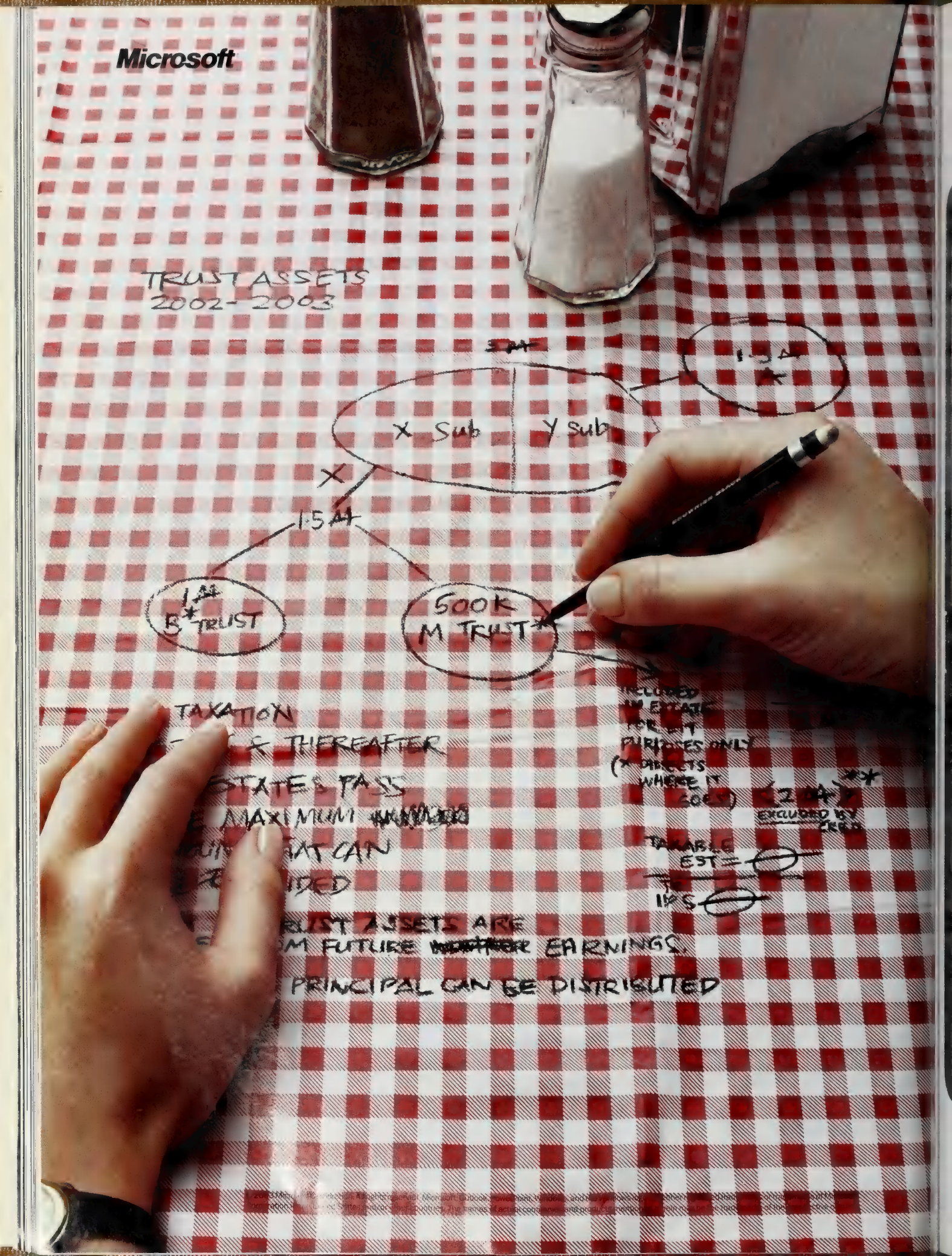
THE JAVA SAGA

- ann sacks

he challenges I've had in the past is finding a way to work with black tile that doesn't n environment feel too dark and heavy. So when a friend called and told me about a mestone that was being reclaimed from the Java coast, I was all ears. He told me he originally had been quarried in Belgium throughout the mid-1800's to use as on merchant ships headed to the Spice Islands. When the stone was unloaded to room for the goods headed back to Europe, it became tiles in wealthy merchant houses all along the east coast of Java. He said the stone developed a rich patina from over a century of barefoot steps. I could only imagine. Jumping on the opportunity, I immediately ordered some samples. The Java stone was just as moving in person as its story had been over the phone. The rich history is befitting of its exceptional coloration and texture. And now the Java is a welcomed addition to the Ann Sacks design palette because of the way it marries character and warmth to the sophistication of black.

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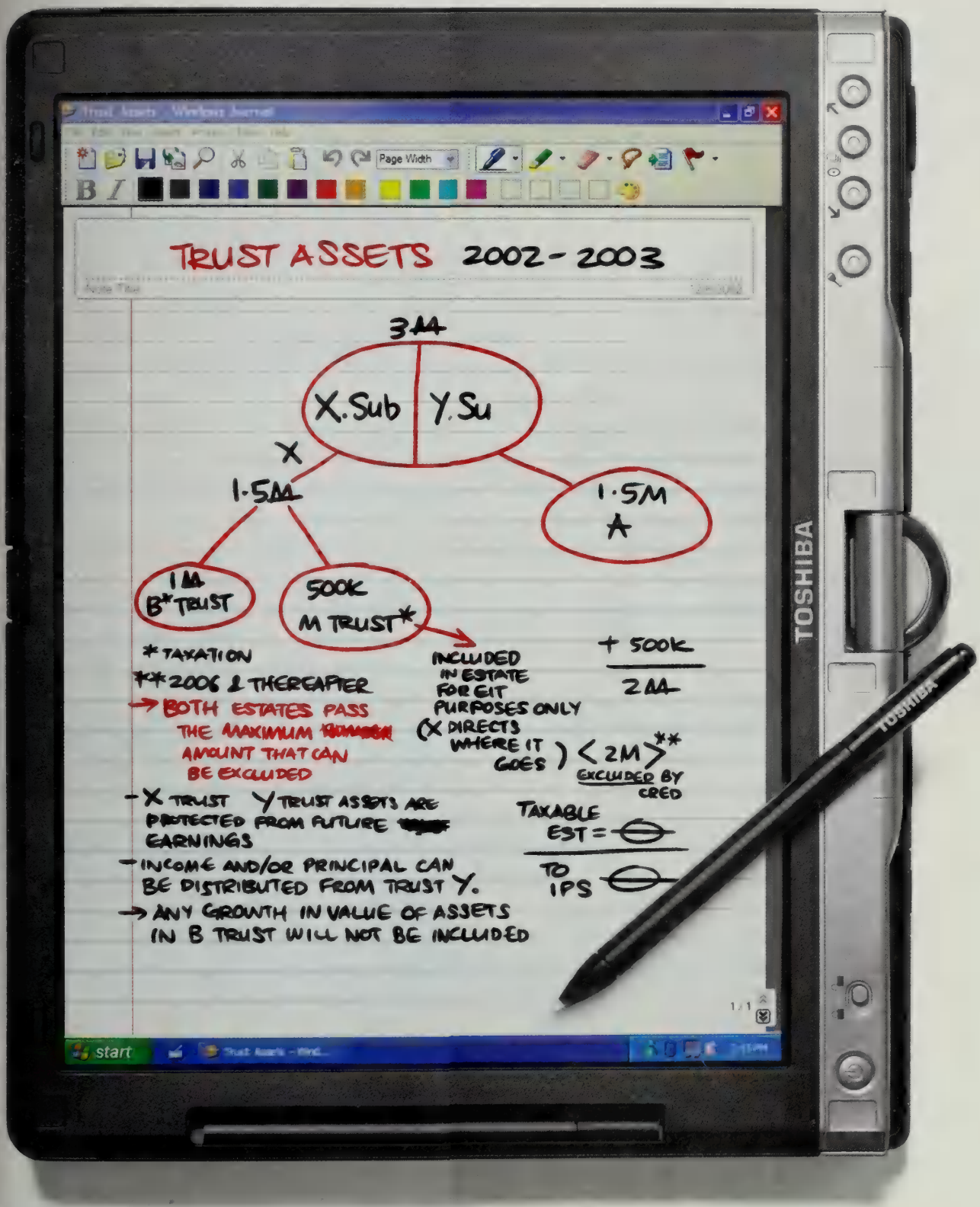
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Tibetan Traditions





Prayer flags flutter outside the windows of the NoHo loft that houses **Dolma**, a shop specializing in custom carpets handmade by Tibetan artisans living in Nepal. Owned by Yeshi Choden and her sister Chhime Doma, the serene space (above) is filled with their car all made of wool or wool-an silk blends, in various sizes a patterns. "They're so classic simple, they'll work in any i rior," says **Pamela Banker** (seated, with Choden). "And quality and colors are superb

Dolma, 417 Lafayette St., New York, NY 10003; 212-460-5525

Bright Lights in the Windy City

Margaret McCurry shops at Chicago's **Lightology** for two simple reasons: product and service. "They have a broad range of products and good salespeople who are willing to work with you," she says. The shop, which relocated to a three-story, 15,000-square-foot showroom (right) in 2001 and is opening a rooftop garden for outdoor fixtures, focuses on high-quality contemporary lighting. "We have a lot of imported fixtures that aren't found anywhere else in the U.S.," adds the company's president and founder, Gregory L. Kay.



Lightology
215 W. Chicago Ave.
Chicago, IL 60610
312-944-1000



Sitting Ovation

"In a sea of chairs at an exhibition I organized for a benefit last spring," **Richard Keith Langham** says, "**Kenneth Nilson's** original Loop chair [above] received great attention. Its simple, provocative shape and ample comfy cushions perfectly combine style and creature comfort."

Kenneth Nilson, 502 Eighth St.
Brooklyn, NY 11215; 718-499-3884

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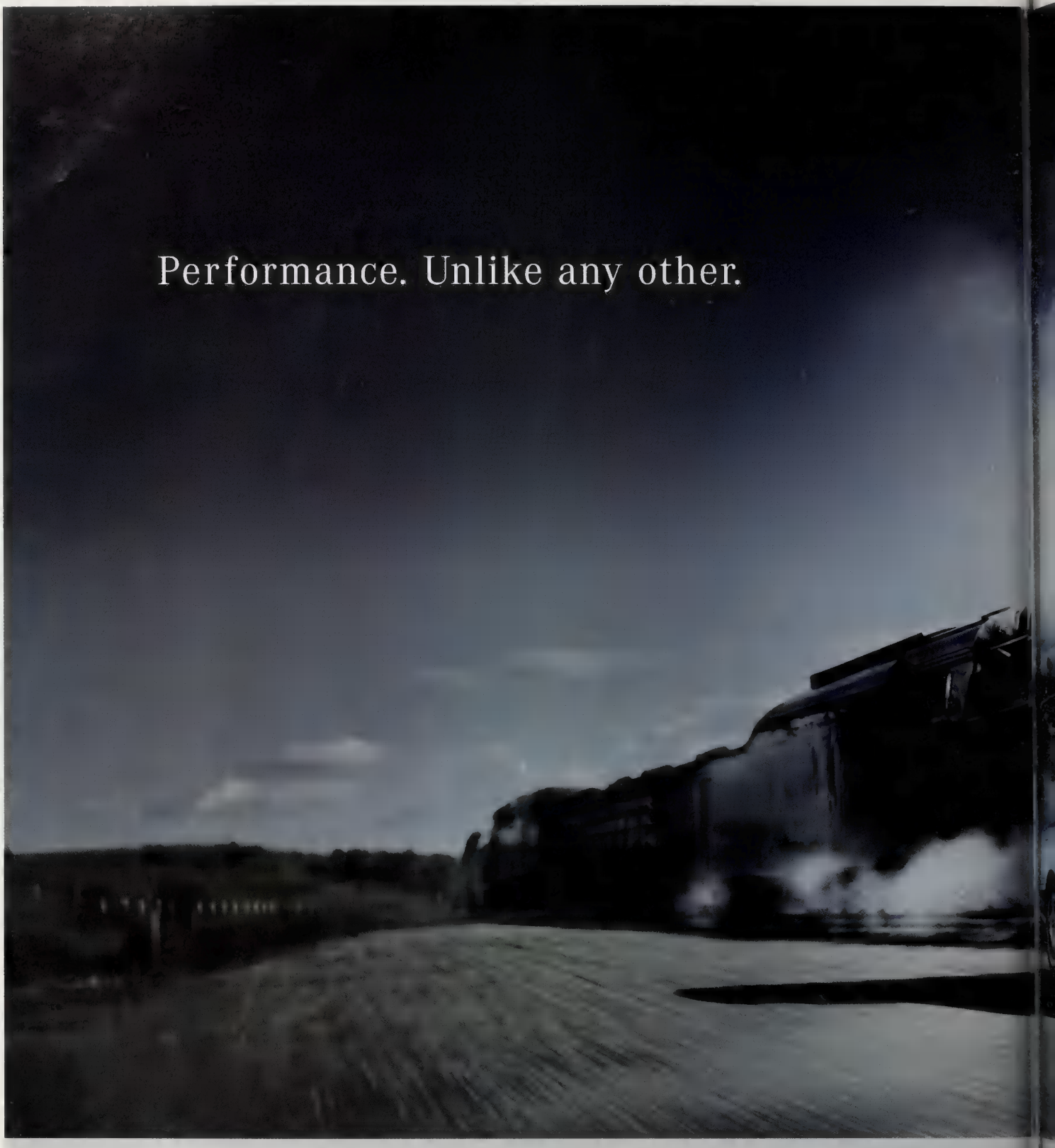








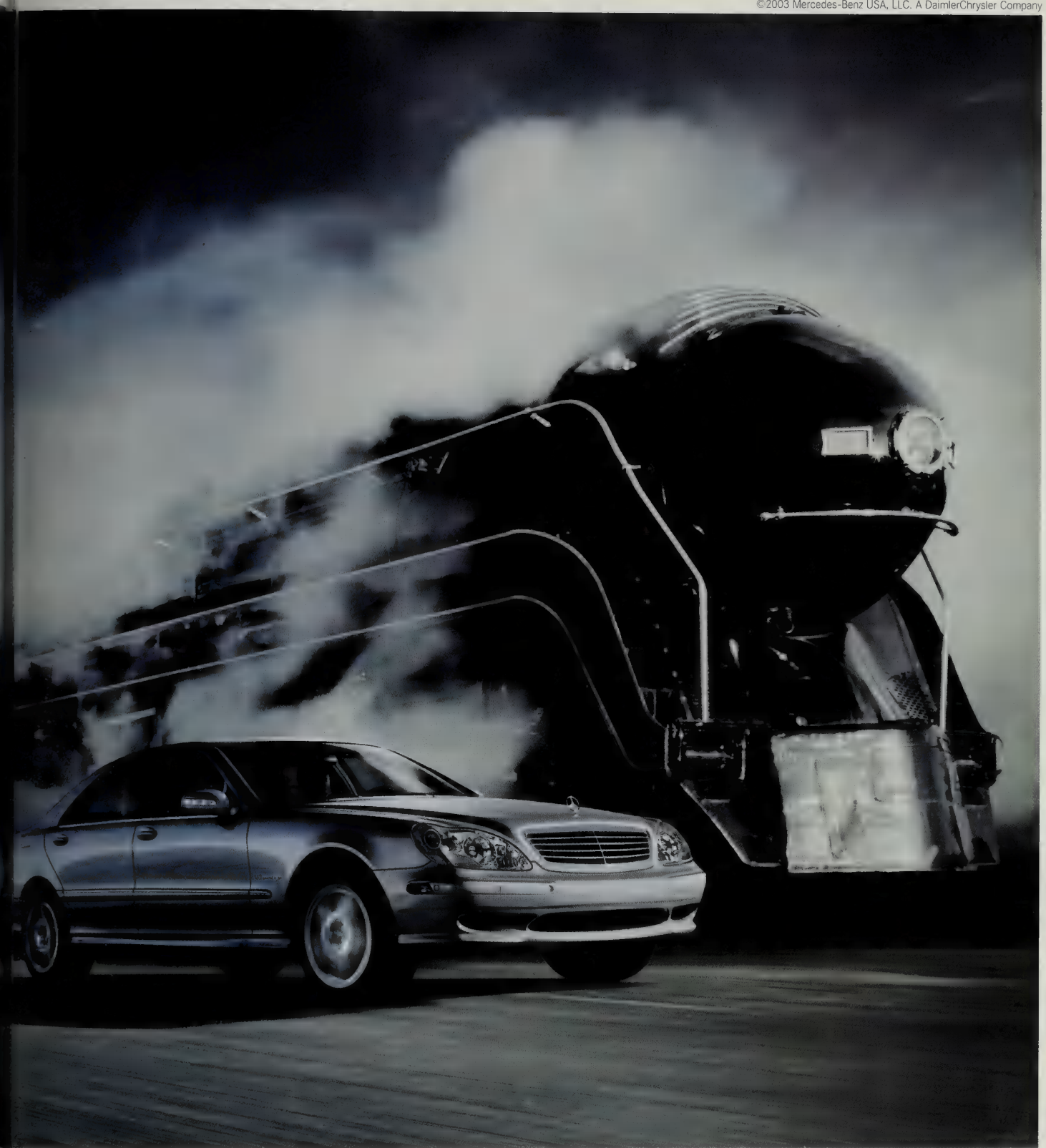
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In the Showrooms

By Jeffrey Simpson

Endless Knot

The rugs from Endless Knot Rug Company are available at Central Carpet in New York (212-741-3700) and the Sloan Miyasato showroom in San Francisco (415-431-1465). *Toggle* is one of the firm's contemporary abstract designs in hand-knotted wool. Among others in the current collection are *Presidio*, which is a pattern of semicircles and bars in tobacco colors; *Shio*, which looks like a dream of piano keys run wild in orange, brown, blue and green; and *Verona*, a wool or a wool-and-silk blend, which has a De Stijl–like grid laid over rectangles.



***Toggle*, right, a hand-knotted wool rug by Endless Knot**

Patterson, Flynn & Martin

The New Moon Collection, consisting of Tibetan rug designs by John Kurtz, is showing at Patterson, Flynn & Martin (212-688-7700). *Garden* (below) is an allover pattern of tropical fronds and blossoms on an ivory background. *Block Sample* has a pattern of interlocking short stripes in red, yellow, green and black, while *Leaf Star* scatters small stars in yellow, blue and black across a scarlet background.



Dedar

The Atlanta company Jerry Pair (404-261-6337) has just opened a showroom in New York's D&D Building (212-546-9001); a star attraction is Dedar fabrics (left) from Italy. *Chimera*, from Dedar's Craquelé Collection, is a silk with a woven design of twining vines. *Oltremodo* is a diagonal stripe, and *Voila* is a moiré in a color range of 25 shades, from neutrals to brights.



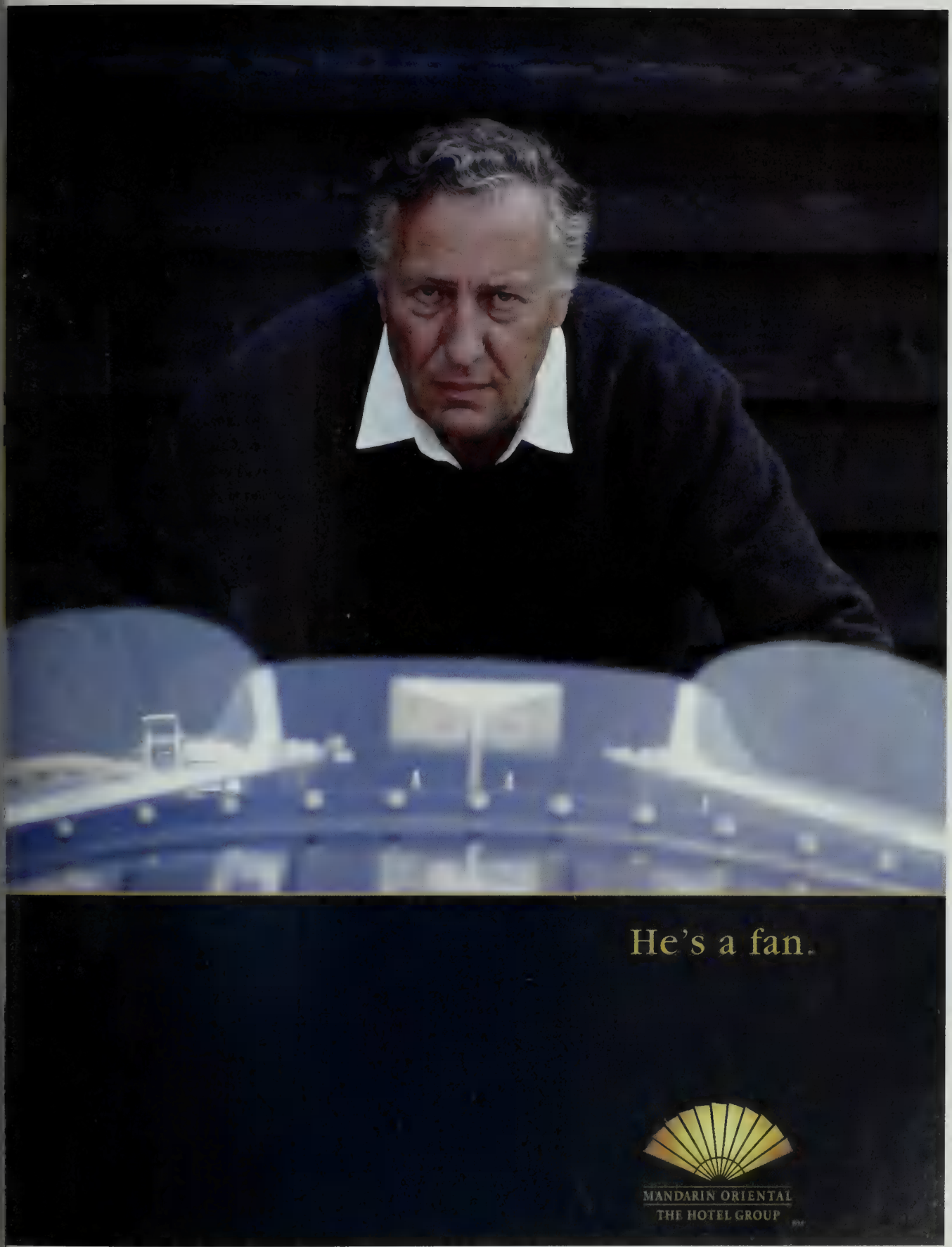
Donghia

Turtles inspired two new designs by Donghia (212-935-3713). *Tortoise Shell* is a cut velvet with a pattern of shell medallions. The color combinations range from subtle variations, such as blue-green shells on a blue strié background, to dramatic contrasts of hot pink on burnt orange, and gold on brown (right). In *Snappy* (far right), baby turtles swim against monochromatic backgrounds of red, black or green.





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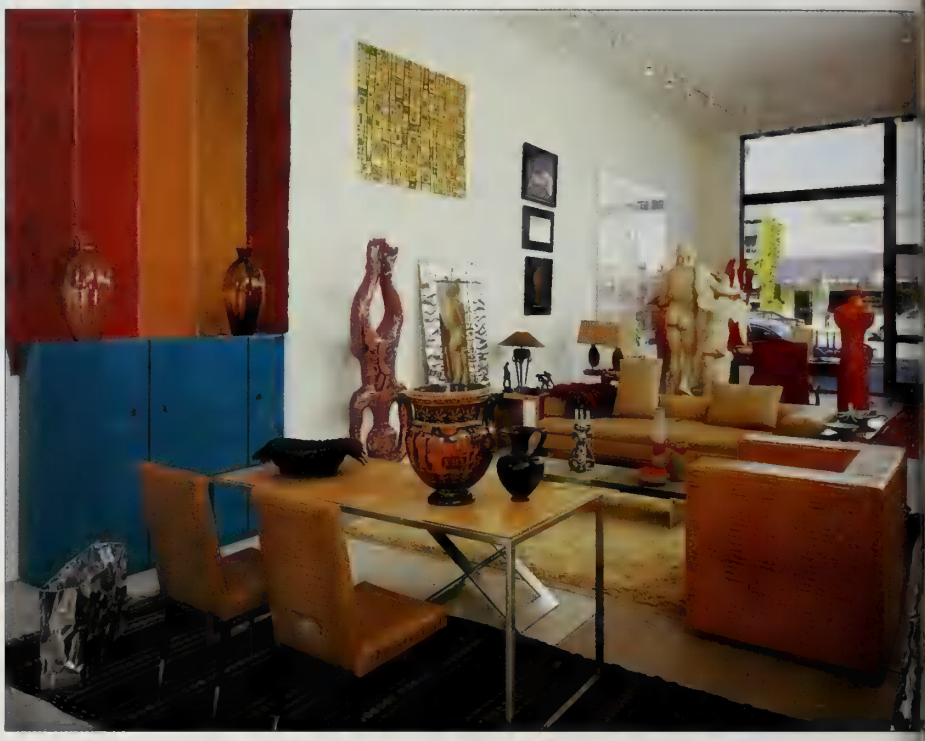
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Risky Business

"If you don't want to be aroused or provoked, don't go in," warns **Greg Jordan**, speaking of the recently opened Los Angeles shop **Lucas LA**. The collection is "a balance of visual provocative art and functional provocative art."

Responsible for the "risky" mix is Lucas Schelkens, an Antwerp native, who was largely influenced by **Axel Vervoordt** and his Belgian surroundings growing up. Schelkens, who likes to combine "old and new," carries European antiques, which he personally selects, and contemporary furniture by Dilmos, Philipp Plein and Nord-Sud. He also offers offbeat artwork and sculptures. "If a piece is good," Schelkens says, "it'll work with pieces of any period."

Lucas LA, 8816 Beverly Blvd.
Los Angeles, CA 90048; 310-777-8816



History Repeating Itself





Houghton Hall (*AD*, January 2003) was commissioned by Sir Robert Walpole, Britain's first prime minister, in 1722. Now it rests in the capable hands of David Cholmondeley, who has introduced **The Houghton Furniture Company**, a line of reproductions based on pieces in the house, including side tables (above) and an oversize bench believed to have been designed by William Kent. "They're not too ornate, which makes them unique," says Lord Cholmondeley (left, on the Kent Seat). "They're simple pieces, practical and beautifully well designed."

The Houghton Furniture Company, Houghton Hall, King's Lynn, Norfolk England; 44-1485-528-569, www.houghtonhall.com

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DESIGNERS *at* LARGE



A Timeless Collection Is Set in Stone



While shopping for a stone fountain in Argentina, designer **Richard Kaléh** came across a product that stopped him in his tracks. "It was like stepping back 100 years," he says of the exquisitely detailed pieces that were made of cast stone. It didn't take long for him to begin representing the line, and adding to it, in the United States.

The fountains, urns, mantels, floor pavers and architectural elements, which can be used indoors or out, are mainly cast from 18th-century originals, but Kaléh (above left, with a cast-stone planter) designs new items as well. Fabricated in Buenos Aires, they "are all made using Old World techniques," says Kaléh. "They're wet-cast and hand-detailed. It's the crispness of the details that sets them apart." Now they can all be viewed under one roof at his recently opened shop, **Kaléh Design Collection**, in West Hollywood.

Kaléh Design Collection
450 N. Robertson Blvd.
West Hollywood, CA
90048; 310-289-9746

Shining Through

When **Bennett** and **Judie Weinstock** needed a stained-glass window (right) for their Philadelphia residence, they turned to the "Old World craftsmanship" of **Willet Studios**. The century-old firm, a division of Hauser Art Glass, has restored Tiffany windows and completed work for religious buildings around the world.



Willet Studios, 10 E. Moreland Ave.
Philadelphia, PA 19118; 215-247-5721

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DESIGNERS *at* LARGE

Home Sweet Scottish Home





Located on Scotland's Black Isle, **Gardiner & Gardiner** is housed in an 18th-century building with a fireplace that helps to create the cozy atmosphere in which Helen Gardiner displays her clutch of mainly Scottish antiques. "Chunky, well-made" country furniture, tartan blankets, French linen sheets, "proper old leather books" and kitchen canisters (left) are chosen because "they've been utilized and have a flavor attached," she says. Her wares attract clients such as **Nina Campbell**, who pops in while visiting Inverness each summer.

Gardiner & Gardiner, 2 High St., Cromarty, Black Isle Scotland; 44-1381-600-853



Decorative items casually displayed, left, at Gardiner & Gardiner

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DESIGNERS *at* LARGE

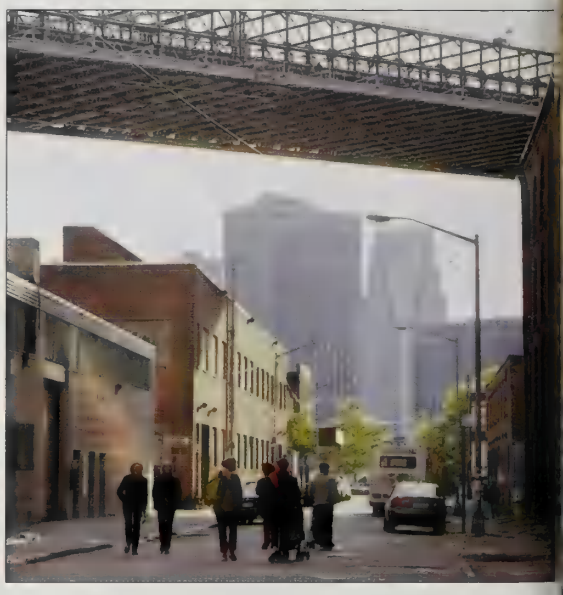
Metal of Distinction

Carol Bruns likes a challenge, and she seems to have met her match. "It's not easy to work with metal," she says. "I like that it resists you—mightily." It appears that she has come out ahead in the struggle, as her distinctive metal furniture, light fixtures and architectural and decorative elements have caught the eye of designers, including **Sandra Nunnerley**. "Her work is so different," says Nunnerley (right, with Bruns, right). "It's like buying a piece of sculpture." Bruns, a sculptor and painter, creates custom pieces for designers, ranging from patinated-steel walls to a cast-bronze stair rail to drawer pulls (below), which were inspired by pre-Columbian Mexican sculptures. "With Carol, you're really working with an artist," adds Nunnerley. "The pieces are one-of-a-kind." By appointment. □



Carol Bruns
61 Pearl St.
Brooklyn, NY 11201
718-522-2156





Carol Bruns's studio, located in Brooklyn, has views of the Manhattan Bridge, right.



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Boston's Bounties

From Beacon Hill to the Back Bay, Jeffrey Bilhuber Scours the City

Text by Susan Sheehan/Photography by Alec Marshall

IF YOU HAPPEN TO BE JEFFREY Bilhuber, the New York designer, and your favorite hotel in America happens to be Boston's XV Beacon (see *Architectural Digest*, May 2001), first you enjoy the luxuries of your suite, and then you venture out into the city to see what its shops have to offer.

Walk down Beacon Street, past Charles Bulfinch's gold-domed State House, turn right on Charles Street and left on Chestnut to number 73, the French-blue-painted build-

continued on page 80







STEPHEN SCORE ANTIQUES

The diverse marketplace in Boston (top) is "exhilarating rather than expected," says Jeffrey Bilhuber. **ABOVE: The Chestnut Street entrance. LEFT: Bilhuber, left, and Todd Lynch admire a 1920s American quilt.**

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JUDITH DOWLING



RIGHT: Surrounded by Japanese scrolls and screens of "extraordinary quality," Bilhuber and Judith Dowling discuss a 19th-century Korean wine bottle.

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ing that houses Stephen Score Antiques. "We're in the flat of Beacon Hill, but not on the skids," Score says. "This section of Chestnut used to be referred to as Horse Chestnut Street because many of these buildings originally served as carriage houses for the owners of the mansions up the hill, but they're still quite elegant."

In the 1920s Score's shop was owned by the legendary American antiques dealer Israel Sack. It later belonged to the great Boston lighting dealer Louis D. Prince. The Beacon Hill Architectural Commission keeps careful watch over the neighborhood, down to the choice of paint colors and signage. Score could keep the façade French blue because it had been that way for decades; the same color could not be used today. When he changed the sign, which read "Louis D. Prince Antiques," he had to use the same typography.

Bilhuber describes Score

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LEFT: Dowling "has carefully edited pieces that are thoughtfully displayed," notes the designer. The cast-bronze Amida Buddha, by Fujiwara Morimasa, dates to 1782.



ABOVE: A pair of 16th-century wood monkeys sit in front of 19th-century folding screens inscribed with calligraphy. "I'm deeply moved by calligraphy because of its fluidity."



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ANTIQUES ON

LEFT: Located in the Boston Design Cente the shop—chock-full Continental antiques offers "a never-endi supply of seductions," says Bilhuber. He an owner Charles Spada examine a 19th-centu ry French globe.

continued from page 80

as "the very best of American folk art dealers" and says he would "happily buy any of the ravishing paintings, weathervanes or tavern tables" on display for clients with the sophisticated taste necessary to appreciate the treasures Score sells.

Around the corner, at 49A River Street, Michael R. Carter, of Carter & Co., specializes in Continental furniture. Score and Carter regard Beacon Hill as a village, and placing a wrought iron bench outside one's place of business, as Carter often does, proves a good way to meet the neighbors. "From time to time I sell one, and then I put out another," Carter says. Bilhuber admires Carter's "incredibly charming sensibility" an would particularly like to "fin a home for a great Italia bench I saw there."

For all of Beacon Hill' quaintness—there are ga lampposts on the brick side

continued on page 8



CARTER & CO.

ABOVE: Bilhuber and Michael R. Carter outside the shop on River Street, the "up-and-coming antiques row."



RIGHT: Continental furniture, such as a Louis XVI–style daybed, and decorative objects fill the shop.

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MACHINE AGE

LEFT: The 13,000-square-foot showroom keeps Boston supplied with 20th-century furnishings. BELOW: Owner Normand Mainville has a special fondness for chairs and offers a wide variety of types at the shop.

continued from page 84

walks—Bilhuber likens the excitement of coming upon River Street, with its purveyors of fine furniture, to strolling down to Duane Street 10 years ago and discovering the magic of Tribeca.

When the designer first went into Judith Dowling Asian Art, a few blocks away on Charles Street, he was surprised to find such a shop in traditionally conservative New England. Dowling has a master's degree in East Asian regional studies from Harvard, wrote her thesis on Japanese art and has visited Japan every year since, acquiring pieces for her gallery. "Judith Dowling has some of the greatest Japanese art I've come across in a decade," Bilhuber says. "You can no longer find a similar gallery in New York. Most of the high-end dealers there are private. Judith Dowling offers folk art as well as more elaborate, finely tuned objects and shows them in a gallery-like setting." He was especially taken with "the modern feeling of some of the 11th-century calligraphy," he adds. "It reminded me of looking at Brice Marden's paintings. It's the fluidity of the brush that makes a Marden so beautiful. And there's a pair of 18th-century screens for which I would love to find a home—whether in a modern apartment in New York or a traditional house in Palm Beach. This form of art transcends time and place."



A few minutes away from Beacon Hill, in Boston's Back Bay section, is the second-story studio of Roger E. Lussier, who has been in business on Newbury Street for 30 years—long before Newbury became the Boston equivalent of Rodeo Drive, with the advent of Cartier and Armani, Pratesi and Burberry. Lussier is a framer who specializes in painted frames rather than gilded ones. "Seventy-five percent of our work is painted," he says. "We strié the frames. I'm partial to no color strié. It enhances pictures." Along with the hand-crafted frames, the gallery offers 17th- through 20th-century works on paper, including European drawings and botanical engravings.

"Roger Lussier is enchanting," Bilhuber says. "Very Old World. Like Score and Carter and Dowling, he has the kind of shop I used to find in New York, where the owner and his personality drove the purchases that were made. You can always find something lurking there." Bilhuber bought "some charming French nudes" for his new residence on Nantucket and has been trying to pur-

continued on page 90

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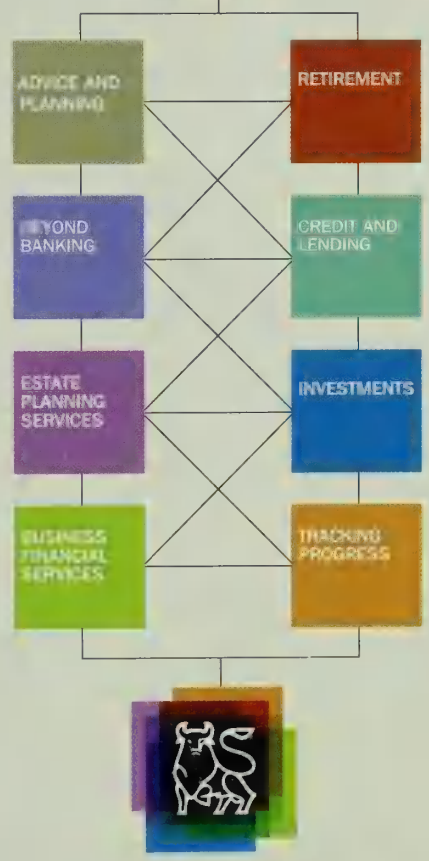
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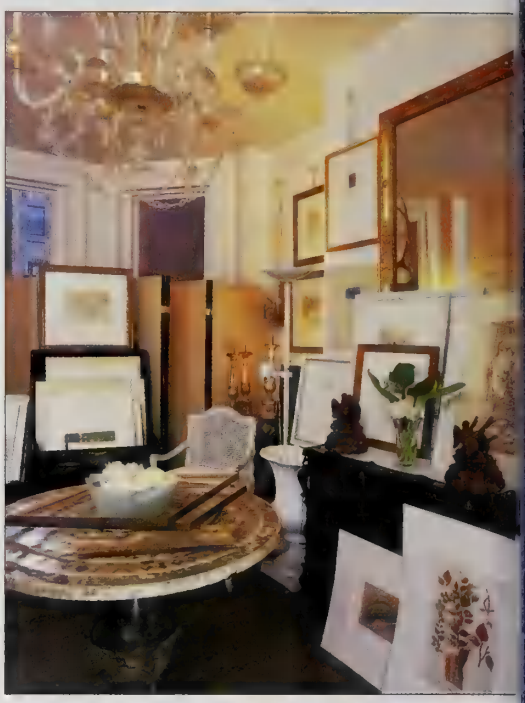


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continued from page 86

chase some Calders for clients.

Lussier is also a designer and frequents Boston's Design Center, a warehouselike building on South Boston's waterfront that served as an Army induction center during the Second World War. Bilhuber took a liking to Antiques on 5, one of just three Continental furniture dealers in the building.

Antiques on 5's founder, Charles Spada, and one of his assistants, Frank Hodge, make half a dozen trips to Paris each year to shop. "We only buy in Paris and in the States, but we find furniture and objects from all over the world when we're in France," Hodge says.

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ROGER E. LUSSIER

ABOVE LEFT: Bilhube admires a Calder lith ograph in the framin workshop. Handmac French papers, used for matting, cover th table. ABOVE: The ga lery has antique furn ture as well as frame and works on paper.

BOSTON SOURCES

1 **Stephen Score Antiques,** 73 Chestnut Street, 617-227-9192. *American folk art, decorative objects and fine art*

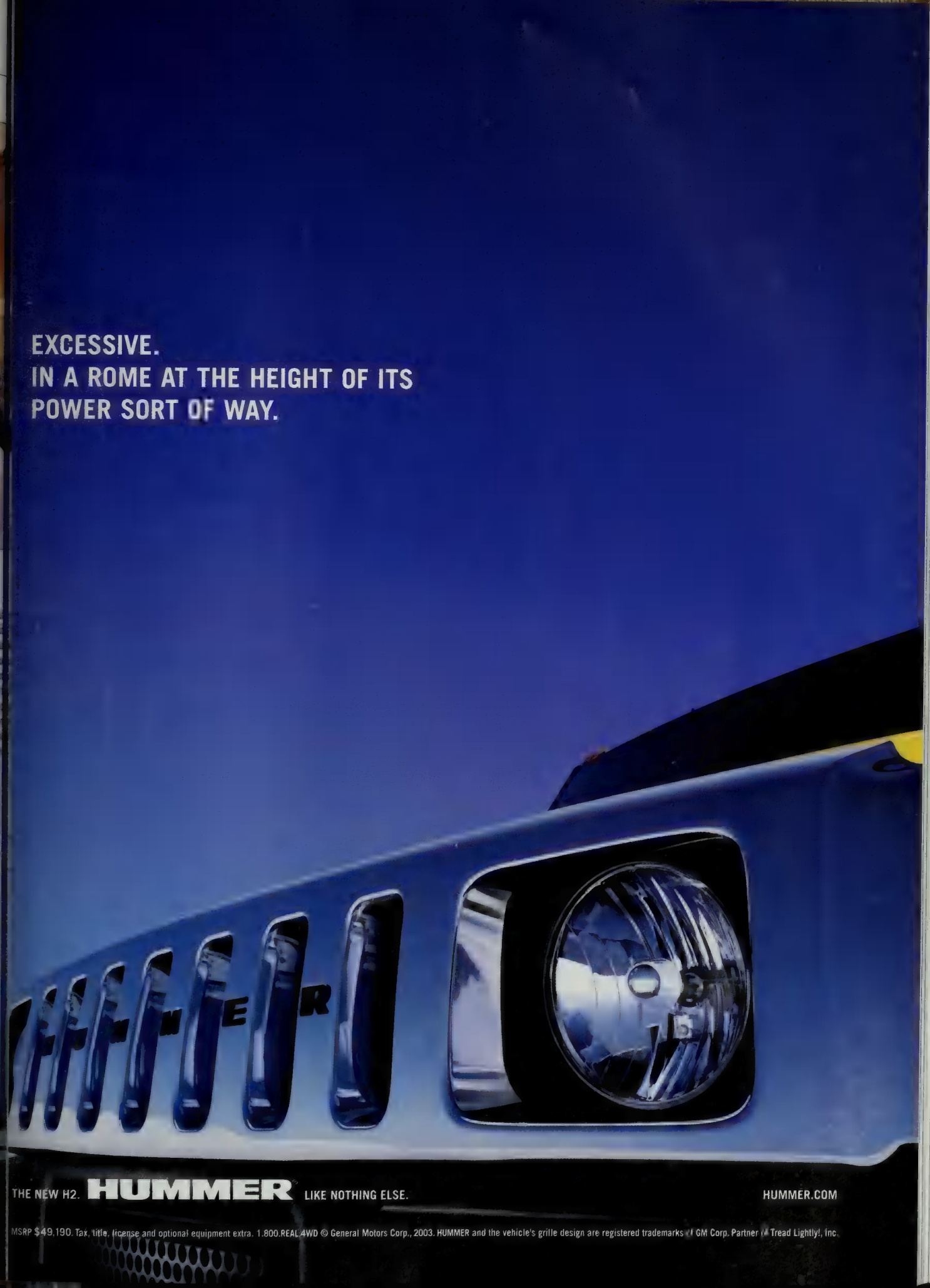
2 **Judith Dowling Asian Art,** 133 Charles Street, 617-523-5211. *Japanese art, including ceramics, textiles, paintings and folk art*

3 **Antiques on 5,** One Design Center Place, 617-951-0008. *Continental antiques*

4 **Carter & Co.,** 49A River Street, 617-227-5343. *18th- and 19th-century Continental antiques and decorative art*

5 **Machine Age,** 354 Congress Street, 617-482-0048. *20th-century furniture and accessories*

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Shopping

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"Many antiques stores primarily offe brown furniture, Sheraton and Hepple white. We're just as likely to hav Swedish painted furniture." About hal of the 2,700 square feet of showroon space consists of vignettes, and "the othe half is deliberately helter-skelter," Hodg says. "We like the warehouse feel. If w buy a chair that's nicely upholstered in floral pattern, we don't touch it, but i we buy chairs or sofas in shabby condi tion, we cover them in white muslin s that clients brought in by designers ca more easily imagine them in their ow homes." Two tiers of scaffolding on tw walls allow objects to be displayed at an above eye level. Bilhuber bought a gilt iron Regency lion's-head door knocke there. "It's now on a late-18th-centur paneled door in a home I designed i Greenwich, Connecticut," he says.

Twelve years ago Normand Mainvill founded Machine Age, of which Bilhu ber says enthusiastically, "It will dra Boston kicking and screaming into th 21st century by showing the best c mid- to late-20th-century furniture. The shop occupies 13,000 square feet c a warehouse in South Boston's For Point Channel district, making it th largest showroom with modern furni ture in New England. While Mainvill offers his customers medical displa cabinets, electric fans, Sputnik-styl lamps and other artifacts, his favorit piece of furniture is the chair. His co lection includes most 20th-century clas sics: chairs by Charles and Ray Eame Mies van der Rohe, Carlo Scarpa, Alva Aalto and Florence Knoll. "To me, it the most perfected piece of furnitur there is," Mainville says. "And the way person sits on a chair, their notion c comfort, is a very subtle reflection of a individual. If all the furniture and ob jects gathered here could talk abou their lives, it would be a great party."

After wending his way through Bos ton's neighborhoods and discoverin pieces in a barrage of periods and style Jeffrey Bilhuber finds a common threa in the expertise of the proprietor "When I shop in any city, it's the know edge and personality of the shop owne that keeps me coming back, and that absolutely the case in Boston," he say "The shops are autobiographical." □



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All That Glitters

Graceful Gilt Furnishings Influenced by a Seminal Paris Exposition

By John Loring

AGAIN, THERE'S A GREAT greed for gold—rich yellow gold and hoards of it." This style dictum came from legendary *Vogue* editor-in-chief Edna Woolman Chase. In an October 1937 editorial, she identified a new golden trend that strove to be "profligate, personal, and entertaining," as well as "strong, simple, and modern."

Gold's ascendance that year was inspired by the landmark 1937 Paris Exposition Internationale des Arts et Techniques dans la Vie Moderne, whose style would set the tone for jewelry and furniture design in the 1940s as well as much of the 1950s.

The Palais de Tokyo, a great surviving landmark of the exposition, sits on the right bank of the Seine opposite

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RIGHT: *Persan Lamp*, Jean Royère, 1952–53. Gilt iron and rhodoid; 70⅞" x 31½". Royère's poetic shapes embody the sparse style of midcentury gilt-metal furnishings. Galerie Jacques Lacoste, Paris.

BELOW: *Side Chairs*, René Drouet, circa 1940. Gilt iron; 34¼" x 18¾". Fanciful swirls define two chairs. Liz O'Brien, New York.


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Can you wait?
M2

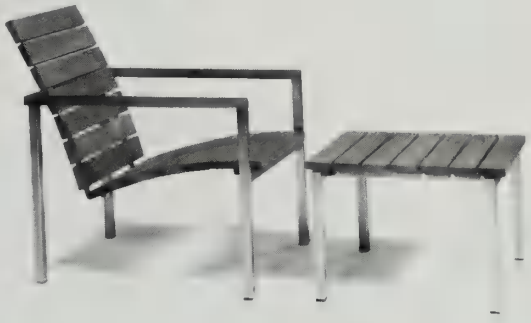

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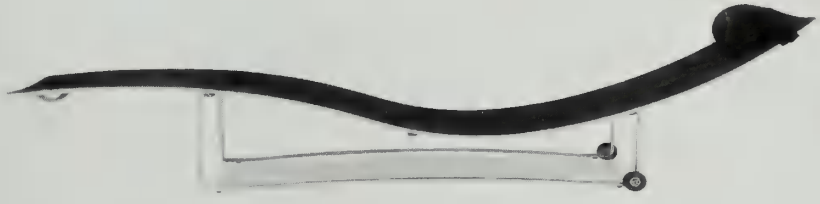
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FAR LEFT: *Mirror*, Gilbert Poillerat, 1940s. Gilt iron and mirror; 32" x 22". A golden sunburst. Galerie Yves Gastou, Paris. LEFT: *Mirror*, Gilbert Poillerat, 1948. Gilt iron and mirror; 63½" x 31½". A branch motif. Pruskin Gallery, London.

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the Eiffel Tower. With its graceful and languid reclining statues and almost ornamental columns supporting the wafer-thin roof above the central terrace, the palace is a triumph of sybaritic horizontality standing in contrast to the brute verticality of the 984-foot-high iron tower across the river.

The 1937 designs were both a reaction to the often excessive ornamentation shown at the 1925 Paris Exposition des Arts Décoratifs et Industriels Modernes and a natural outgrowth of the Great Depression, with its tightened purse strings.

By 1937 the influences of the Bauhaus and modernism had tempered the ornaments of Art Déco but not the French passion for elegance; the Depression had demanded design solutions that provided maximum visual effect at minimal expense; and, of course, 1930s Surrealism had opened the way to vaulting fantasy in design.

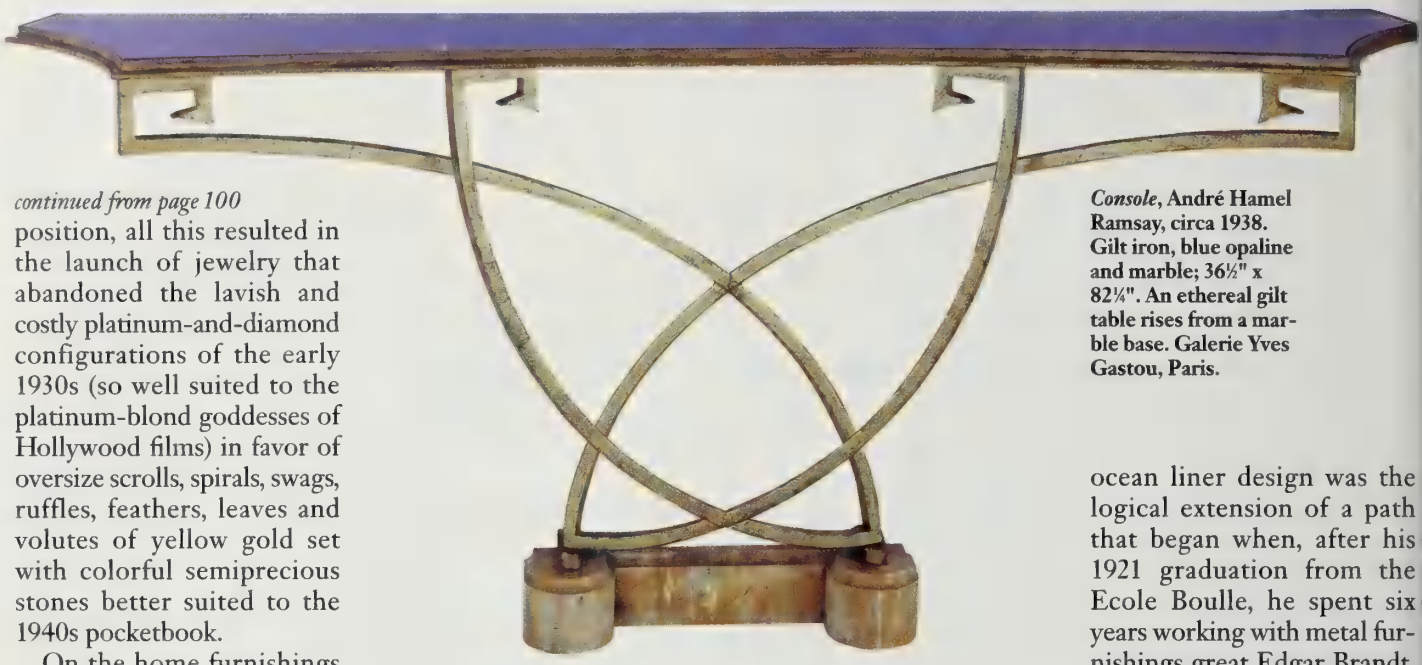
In fashion and accessories, as shown in Emile Aillaud, Etienne Kohlmann and Max Vibert's dreamscaped Pavillon de l'Elégance at the 1937 ex-

continued on page 102



LEFT: *Settee*, French, circa 1940. Gilt iron; 35" x 48". A slim settee has the openness and grace of the period. Skyscraper, New York.


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Console, André Hamel Ramsay, circa 1938. Gilt iron, blue opaline and marble; 36½" x 82¼". An ethereal gilt table rises from a marble base. Galerie Yves Gastou, Paris.

continued from page 100

position, all this resulted in the launch of jewelry that abandoned the lavish and costly platinum-and-diamond configurations of the early 1930s (so well suited to the platinum-blond goddesses of Hollywood films) in favor of oversize scrolls, spirals, swags, ruffles, feathers, leaves and volutes of yellow gold set with colorful semiprecious stones better suited to the 1940s pocketbook.

On the home furnishings front, even though many of the influential designers had also figured prominently in the 1925 Art Déco movement, the design direction changed. It turned away from the expensive exotic woods, ivory inlays, carved and lacquered details and floral extravagance prevalent at the 1925 exposition to sparse designs in gilt metal with a new openness, fluidity and grace.

The new silhouettes of this trendsetting gilt-metal furniture appeared to have sprung from the hands of calligraphers, musicians and jewelers rather than those of architects and interior designers.

The style's direct relationship to the fashions and jewels of the Pavillon de l'Elégance is exemplified by the highly mannered—and, at its best, surrealistically inclined—work of Gilbert Poillerat. The preeminent practitioner of the art of gilt-metal furnishings in the 1940s and 1950s, he had devoted his myriad talents to accessories and jewelry for Paris couturier Jacques Heim before turning to the creation of the fanciful swimming pool doors for the design icon ocean liner *Normandie* in 1935. Poillerat's excursion into jewelry and ocean liner design was the logical extension of a path that began when, after his 1921 graduation from the Ecole Boulle, he spent six years working with metal furnishings great Edgar Brandt, who had also made gold jewelry and worked on the ocean liner *L'Ile-de-France*, and whose influence on Poillerat and 1940s style cannot be overestimated.

Other significant contributors to the 1940s gilt furniture style include the former protégé of Art Déco god Jacques-Emile Ruhlmann, Raymond Subes, who in 1925

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Far Left: *Grille*, Richard Desvallières, circa 1925. Gilt iron; 36½" x 40½". Swags and scrolls are characteristic of Desvallières's work. Calderwood Gallery, Philadelphia.

***Tour Eiffel Side Table*, Jean Royère, 1947. Iron, gilt iron and glass; 10⅞" x 28¾". An open mesh pattern pays homage to the famous landmark. Galerie de Beyrie, New York.**

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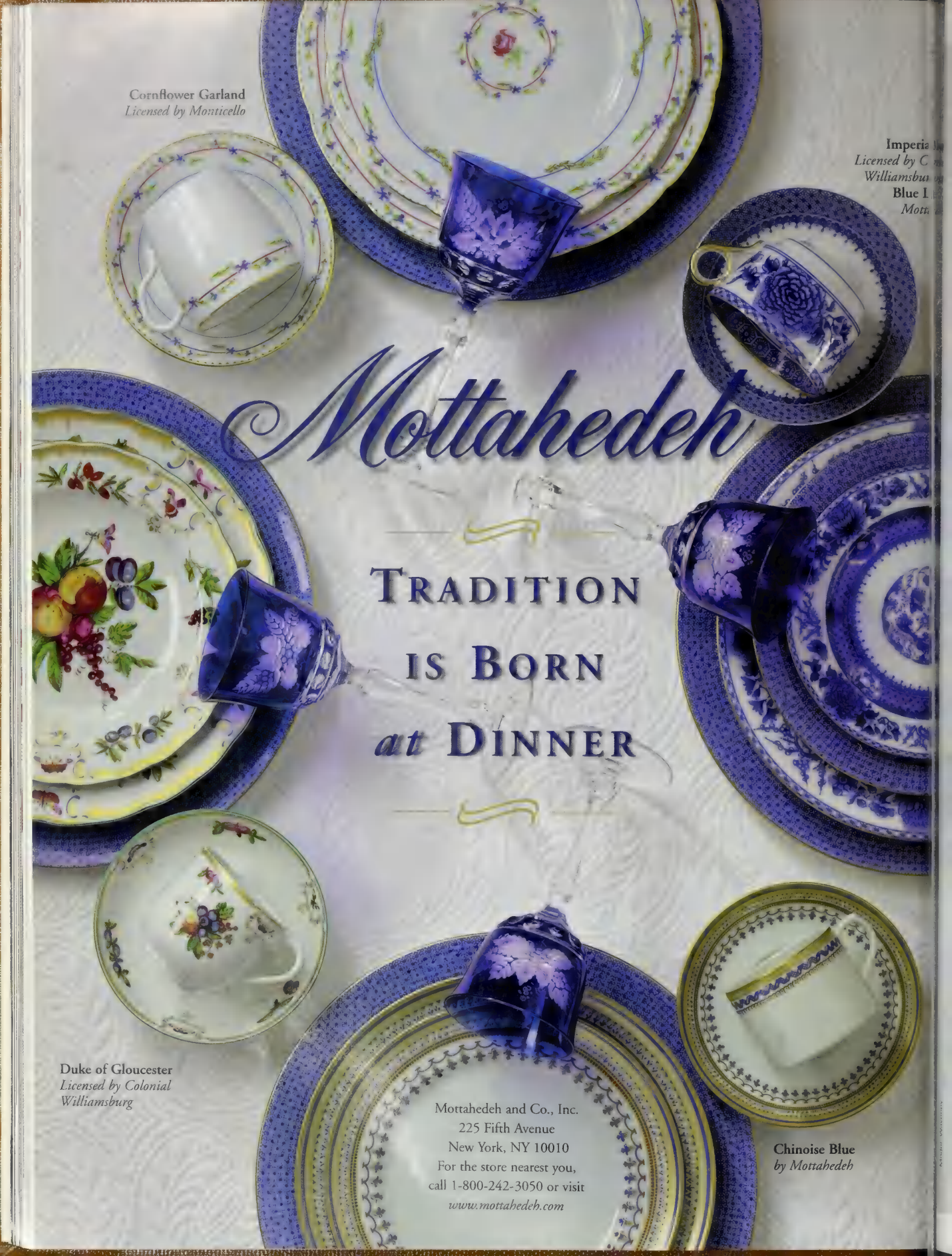
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Antiques Notebook

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and 1937 showed off scrolling gilt forged-iron pieces of a directness and simplicity much in sympathy with traditional French ironwork of the Middle Ages but still in tune with the richness and elegance of Art Déco. Richard Desvallières, a protégé of Louis Süe's, produced metalwork that incorporated his mentor's omnipresent swags and leafy scrolls. Also important to the movement was René Prou. Considered in his early 20s a leader of modern taste for his ability to decorate without ornament, Prou progressively simplified the adamantly linear, almost skeletal style of his discreetly sophisticated 1940s gilt-metal furnishings. René Drouet, a disciple of Maurice Dufrêne's, designed gilt-metal chairs composed of a few interlaced tapering lines that have come to symbolize both his fanciful latter-day Art Déco style and 1940s style in general. A final influential contributor

> The influences of modernism tempered the ornaments of Art Déco but not the French passion for elegance.

to the style was Jean Royère. By creating poetic, eccentric and sparse designs in metal, with modified Greek keys and "yo-yo" feet, he reduced metal furniture to its simplest but perhaps most intriguing expression.

Royère's weblike Tour Eiffel tables playfully comment on the evolution of 1940s style by referring not really to Gustave Eiffel's massive tower but to its evanescent shadow.

Regrouping after World War II, the leading designers of gilt furnishings exhibited together for the last time at the Louvre, in the Pavillon Marsan of the Musée des Arts Décoratifs, in 1948. They appeared to have followed the direction noted by Edna Woolman Chase in 1937. Their designs encompassed the "profligate, personal, and entertaining." They were also "strong, simple, and modern," qualities that explain their great popularity today. □

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Anthony P. Browne

Touring with the Bee Gees and Designing for Oprah—an Incomparable Journey

By Nicholas von Hoffman

IN THE COURSE OF HIS LIFE, Anthony P. Browne has come up short in one category, and perhaps only one. He lacks a dachshund named Von. He has two three-and-a-half-year-old dachshunds, Otto and Bismark, so the absence of Von is glaring. There are no plans, however, for a third, "because two are hassle enough," although he adds, "I have a friend who has one named Ludwig Von Jenks."

An admitted dogaholic, Browne takes the boys all over the country in the pursuit of his interior design practice, something that is comfortably done if you have your own plane. "They jump into their seat and sleep the whole way, even to California," he says. "In Montecito, where I go for Oprah, I stay at the San Ysidro Ranch, and they put my name outside my cottage, and below it they put 'Otto' and 'Bismark.'"

The British-born Browne is the descendant of a color-

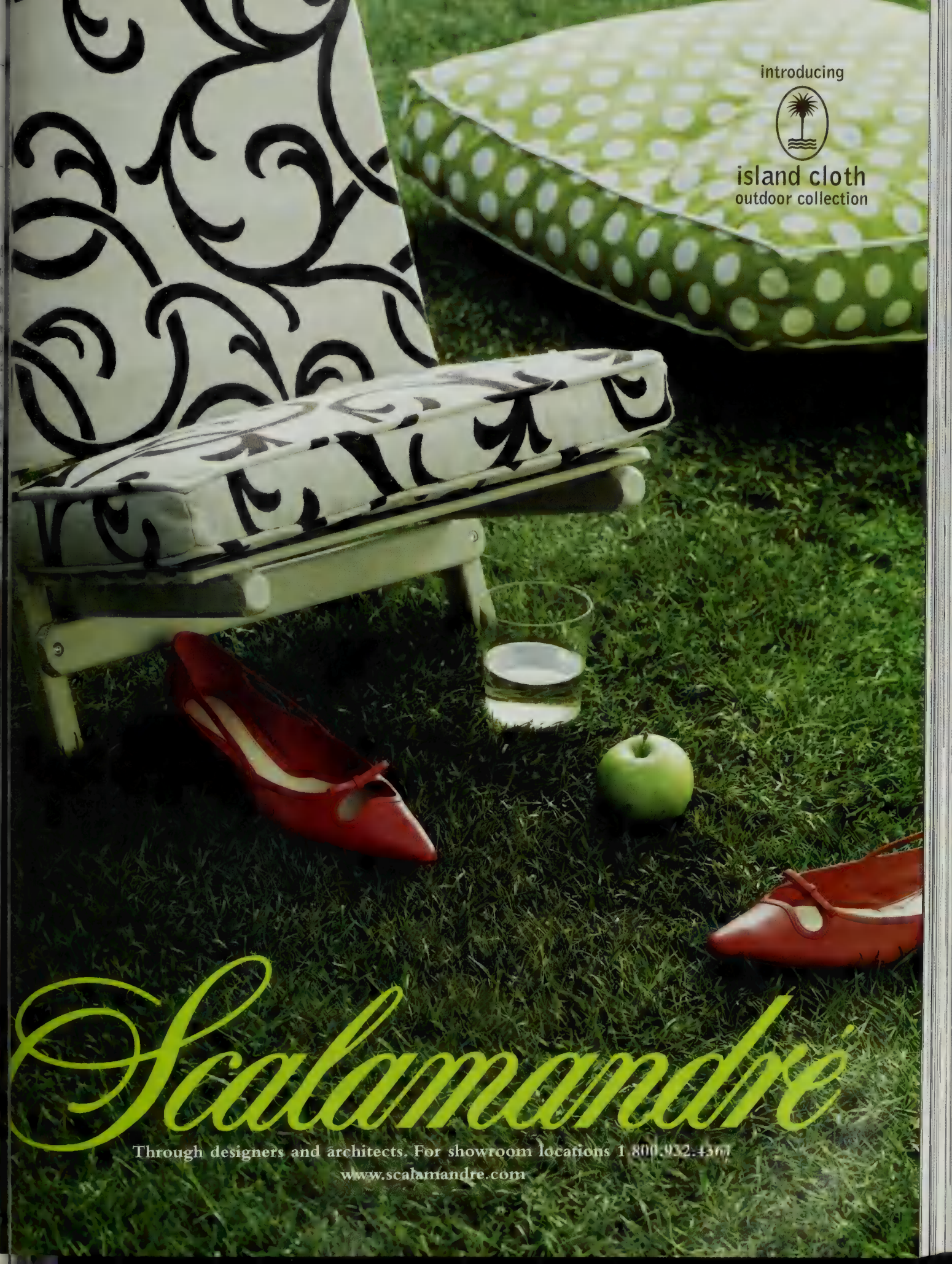
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"My look is grand but super-comfortable," Anthony P. Browne (left) says. Before becoming a designer he worked as a tour manager for the Bee Gees.

"Anthony is a master at putting colors together," says Oprah Winfrey. "When he's finished, the whole room rises up to meet you." BELOW: The drawing room at Winfrey's Indiana farm.




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ful Anglo-Irish family that goes back to the dawn of time. The family's presence in Ireland is explained by a letter written in 1585 by John Browne, an ancestor of Anthony's. "I am the first Englishman that in the memory of man settled himself to dwell in the County of Mayo," he wrote. "While I was Sheriff here [1583] for sundry disorders committed by Mac William and his bad sons, and by Edmund Burke, the tanist, and his rebellious sons, I took them both prisoners at one time, and made them deliver me their sons for pledges to Her Majesty [Queen Elizabeth I] for their good behavior; since that, they never loved me, but I thank God the dutiful people do love me ever; and I doubt not but to do well there."

Browne and his brother and sister had what might have been horrid Dickensian childhoods but weren't at all. "My father died in the war when I was three, and my mother ran off and got married to someone who didn't want us, so we were brought up by guardians. We were very lucky to have fabulous guardians. They lived in London and spoiled us rotten. I went to boarding school in England, so that's a big chunk out of one's childhood," he recalls. "And I was crazy about horses, so a lot of holidays I would spend at riding school."

The designer says he hated school and never thought seriously of going to university. He almost ended up being one of those splendid red-and-silver-clad horse guards jogging alongside the queen's carriage. "I was going to go

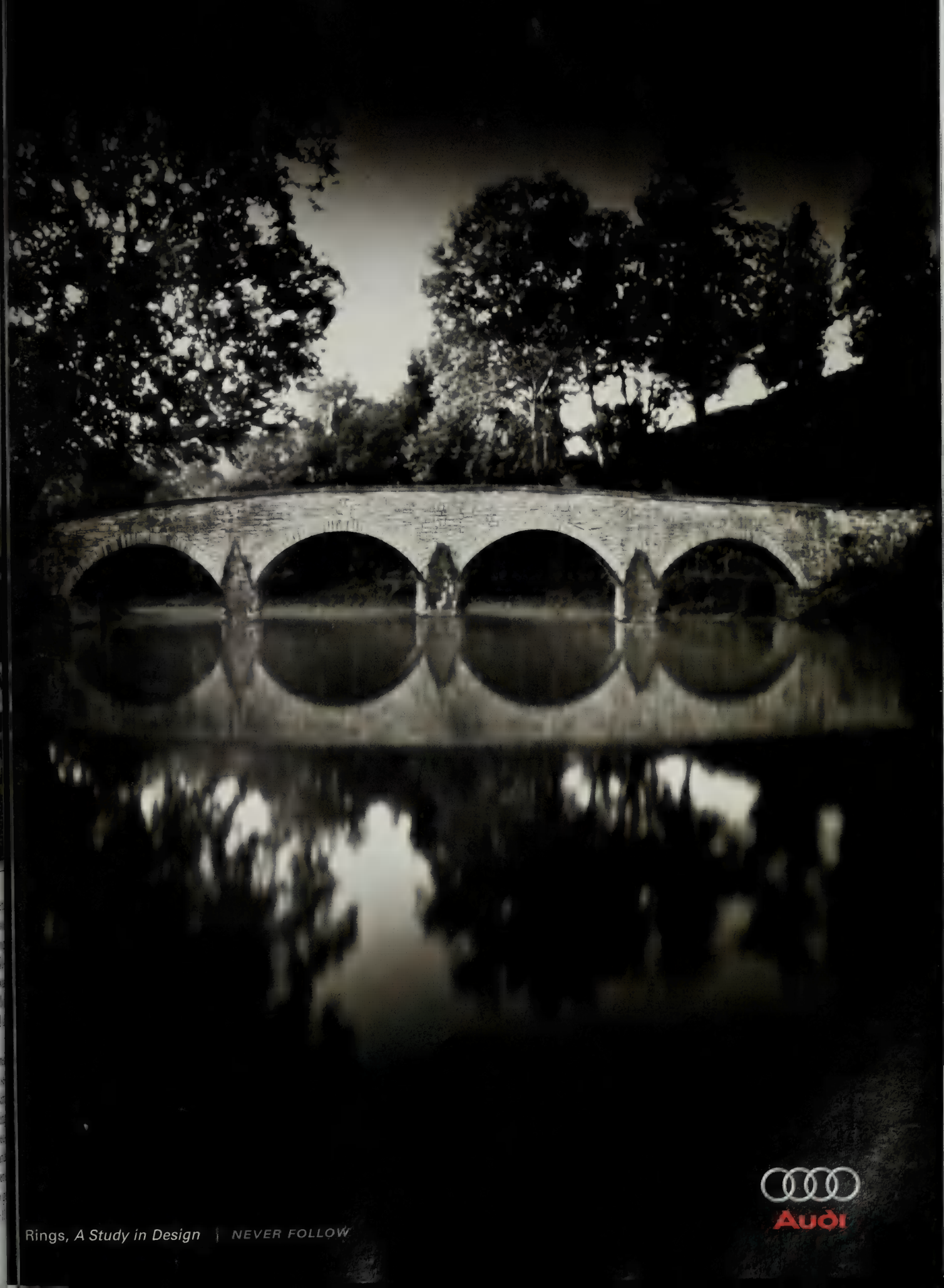
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ABOVE: Browne first saw the drawing room at sunset. "It flooded with color; that's how I decorated it." Chair stripe from Zoffany. Plaid fabric and carpet, Colefax & Fowler.

LEFT: "It's one of Oprah's special possessions," Browne says of Harry Roseland's *To the Highest Bidder*, which is over the fireplace. He's also designing her California house.


Rings, A Study in Design | NEVER FOLLOW
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RIGHT: Marshall D. Smith's *Comics in Cairo* hangs alongside other works over the sofa. "Everything in the room has a special meaning for Oprah and me," says Browne.

continued from page 108

into the army originally," he explains. "This was all to please my grandfather. All of my family was military. I went for my interview with Field Marshal Lord Harding to secure a place as a Life Guard. And then my grandfather died, and I immediately dropped the subject. He would have actually died earlier if I had told him I wanted to be an interior decorator."

Browne's interest in design had begun early, but he kept his vocational yearnings to himself. "The parents of one of my best friends at school were having their house decorated by John Fowler. I went there and was fascinated, and then I took myself off to London, snooped around the shops and bought every book on design. But I never told anybody, and no one ever suggested that I do it professionally." But that Browne had a gift was recognized informally from the time he was a teenager: "When I was 14," he says, "people would call up and say, 'We've got a couple of new prints. Could you come over and help us hang them?' If friends were doing a house, I would give my opinion, and it seemed to be right quite often, so it was completely natural.

"Even though I knew exactly what I wanted to do, I wasn't in the state of mind to do it," he continues. "I thought that interior design was rather a sissy job. It was regarded as

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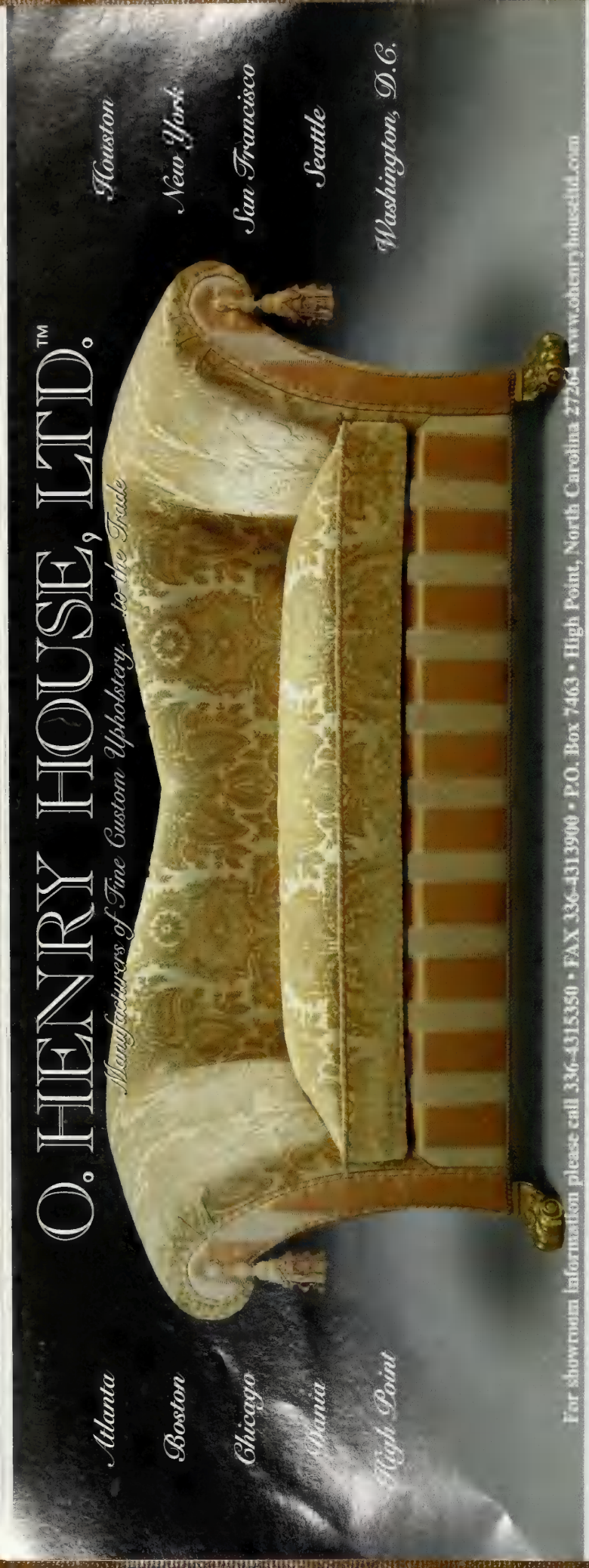


FAR LEFT: "I tried to create what takes generations to achieve," the designer said about the living room of a Kentucky house (see *Architectural Digest*, October 1989).



LEFT: Browne's design for a residence outside Baltimore (*AD*, May 1987) first drew Winfrey's attention to his work. The caricatures give the sitting room a clublike feel.


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frivolous and unmasculine, and I have to admit that that concerned me. But I couldn't help doing it because I was good at it, though my family would have looked at it as equal to being a florist or a hairdresser. In those days there were a small number of great designers, but it wasn't like today, when it's perfectly acceptable and there are millions of designers."

Browne's first serious, paying job could hardly have been more removed from interior design. "I worked with the Bee Gees. I started out as a personal assistant to Robert Stigwood. He and Brian Epstein headed the company." Epstein's name, of course, is forever linked to the Beatles. As Stigwood didn't actually travel with the Bee Gees, Browne was made world tour manager. "It was a big responsibility because you had to make sure that everything was done as he would have expected it to be done. I met the Beatles, the Beach Boys, all the bands—it was wonderful."

Nevertheless, there came a time for Browne to take up his life's work. "My guardian had a company called Starcraft, which was one of the top firms for cleaning and restoring tapestries and valuable textiles. Colefax & Fowler sent their clients to us. I got to see a lot of their houses, and I would get rather friendly with these clients, and they would ask my advice."

Many Brits love New York, but Browne has made Washington, D.C., his home. The move from London occurred when "Colefax & Fowler rang me up and said, 'We have a very, very important client, and we have to take down the curtains in her apartment in London, and no one knows how to put them back up.' That client was Evangeline Bruce," one of the prominent names of Washington society. "She was responsible for bringing me to America."

The designer soon began to work for the late Katharine Graham and other important Washington residents. Now he finds himself not back in show business but with a show business clientele, of whom none is more famous than Oprah Winfrey.

"There was a house I did many years ago just outside Baltimore. She tore a picture of it out of *Architectural Digest* and kept it folded up in her bottom drawer until years later. Oprah showed me this faded and crumpled-up photograph of this sitting room that I had done, and she asked me to do her new farm in Indiana." So sometimes it's not who you know but what you read.

Winfrey is particularly pleased with Browne's design of the drawing room, a sunset-hued space lined with favorite artworks. "It's the most comforting room at my farm for me," she says. "In it I'm grounded by the painting of the slave woman over the fireplace. I find it beyond ironic that the painting is called *To the Highest Bidder* and that I was the highest bidder for it."

What with his client list, Browne does not lack for work. "To be perfectly honest, I'm probably the first in the family who has had to go out and earn money. The others have lived off it—that's why there's so little left. But I love my work. I always say to people that I've never worked a day in my life, because to me it's not work at all." Bismark and Otto aren't doing too badly either. □

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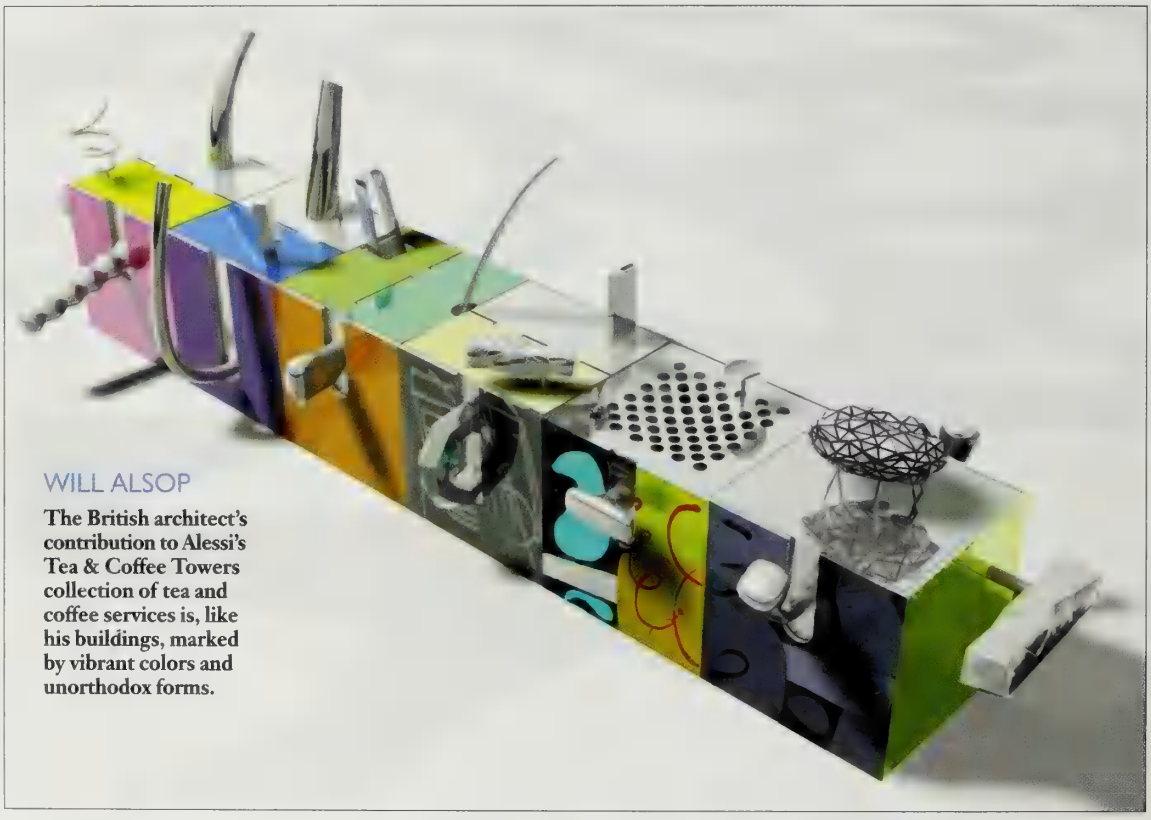
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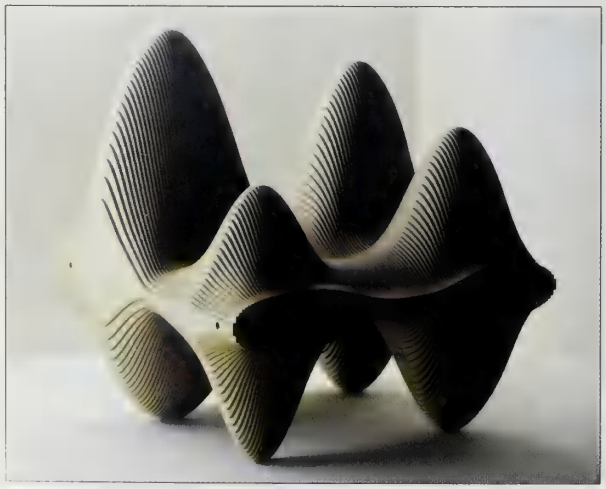
BELOW LEFT: The Melbourne–based Kovac's flowing style finds expression in his submission, which suggests an otherworldly topography paired with its own watery reflection.

SHIGERU BAN

BELOW: Famed for projects that incorporate atypical materials, such as cardboard and paper, the Japanese architect imagines the coffee/tea service as a set of sleek cylinders.

IN ITALY, WHICH EXPORTS beauty the way some other countries export oil, *bellezza* is both a business and a way of life, and design exists in a continuum "from the city to the spoon," to cite a phrase coined by the midcentury Italian architect Ernesto Rogers. The Italians have long resisted any official line of demarcation separating architecture from, say, tableware, and architects often cross disciplines to create small wor-

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ABOVE: The firm formally known as Denton Corker Marshall counts a number of skyscrapers among its commissions; its coffee service evokes an urban skyline.

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ders of industrial design for the tabletop. This April, at The Triennale in Milan, the Italian housewares manufacturer Alessi will unveil a new limited-edition collection of tea and coffee services in Italy's latest interdisciplinary venture, in which 22 of the world's most promising and provocative architects pour spirited aesthetic tempests into teacups.

Within the Italian pantheon of design patrons, Alessi has for three generations commissioned the country's best and brightest to bring elegance to the table. The company has survived and thrived on successive fashion waves, from classic modernist *bel disegno* of the 1960s and '70s to unruly, sassy Memphis in the 1980s. Alessi has even generated waves of its own. In 1979 Alberto Alessi, the company's managing director and general manager for design, invited 11 emerging international talents to create the Tea & Coffee Piazza, a collection of silver pots and servers arrayed on a tray.

Until then, the world of Italian design had tended to greet outsiders warily: Alberto Alessi opened up the club to international talent, changing the insular way that the Italian design establishment operated. "Today is another time, and I wanted to explore the world of new architects who haven't had the chance to show how they would bring

continued on page 118



SANAA

LEFT: The cups and decanters designed by Tokyo-based architects Kazuyo Sejima and Ryue Nishizawa, working together as SANAA, call to mind a still life of pears.



GREG LYNN

ABOVE: Lynn, whose practice, FORM, is based in Los Angeles, uses cutting-edge computer technology to design fluid, exotic forms with biomorphic underpinnings.



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continued from page 116

a fresh eye to the domestic landscape," he says. "We want to find the next Michael Graves and Aldo Rossi, new talents not only for architecture but for product design."

In addition to offering a design of his own, Milanese architect Alessandro Mendini curated the first list of architects for Alessi, and he has returned with a new roster that includes participants from the United Kingdom, Asia, the United States and Australia. Two decades ago the Piazza collection was fabricated in silver, but this time the materials include titanium, porcelain, glass, plastic and wood.

No dominant theme has emerged, but it's clear that the 2003 Tea & Coffee Towers collection has been influenced by postmodern tropisms—toward irony, allusion and appropriation—that have left their mark on the culture over the last 20 years. France's Dominique Perrault has produced a severe Euclidean design with geometric handles, and Wiel Arets & Associates of Holland cast their teapots and coffeepots as dark silhouettes encased in transparent resin. Japanese architect Toyo Ito imagines a round lake on which float small porcelain cups with handles shaped like frogs.

If the 1979 group was inspired by the concept of the piazza, some of the architects this time have piled the parts into high-rise configurations. For easy handling, the Dutch group MVRDV has indented a tall canister made of stackable containers. Hong Kong's Gary Chang presents a skyline of abstract high-rises, and the Australian firm DCM has composed a leaning, tapering tower of fitted pots with handles akimbo.

Two decades ago most of the drawings were done by hand, but now almost all of them have been executed on computers. With their new digital powers, some architects—including Greg Lynn, of Los Angeles, and UN Studio, of Amsterdam—have produced rounded organic forms; others, like Thom Mayne, also of Los Angeles, have created hybrid shapes that mix the curved and the angular in complex, involuted contours. (The sets will be exhibited in the United States at New York's Max Protetch Gallery in May; later this year they will make their way to the San Francisco Museum of Modern Art.)

> "We want to find the next Michael Graves and Aldo Rossi."

"We knew not to overdemand and overdiscipline the architects, saddling them with the constraints of the technology," notes Alessi. "We wanted them to feel free to open the doors of their dreams. I strongly hope to find new talents who will be able to interpret the spirit of our times. We're trying to generate the unusual." □




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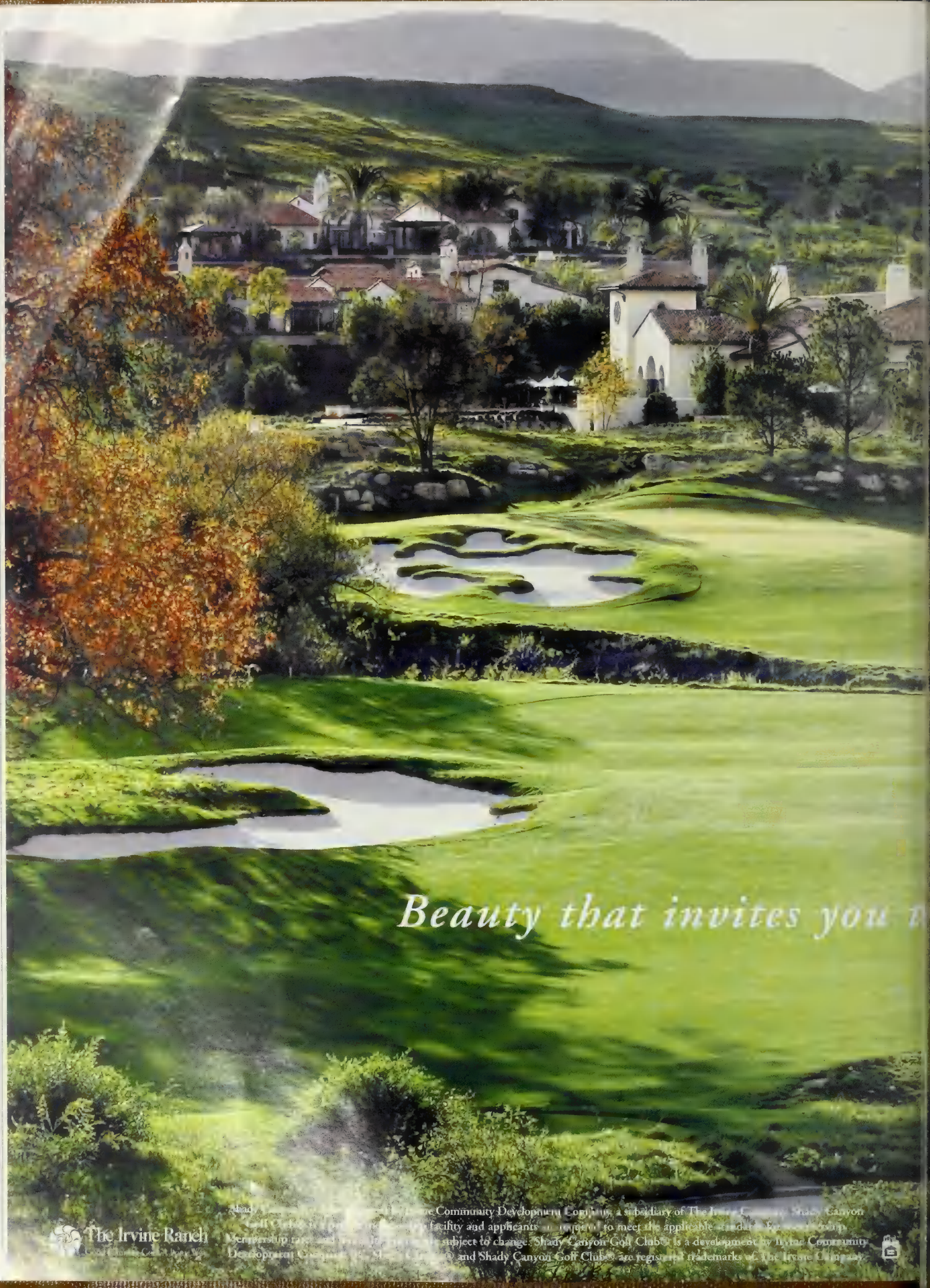
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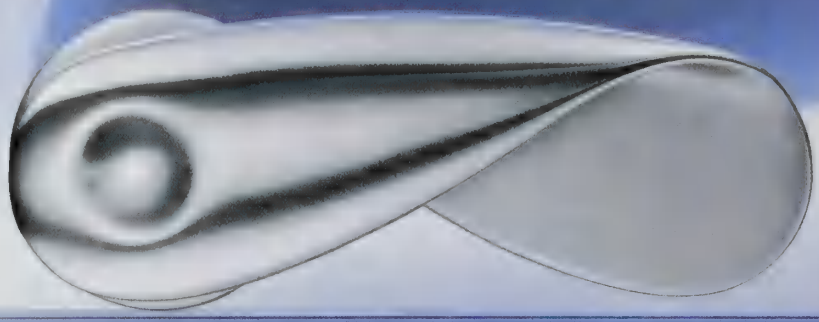
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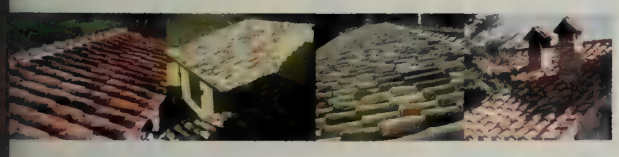

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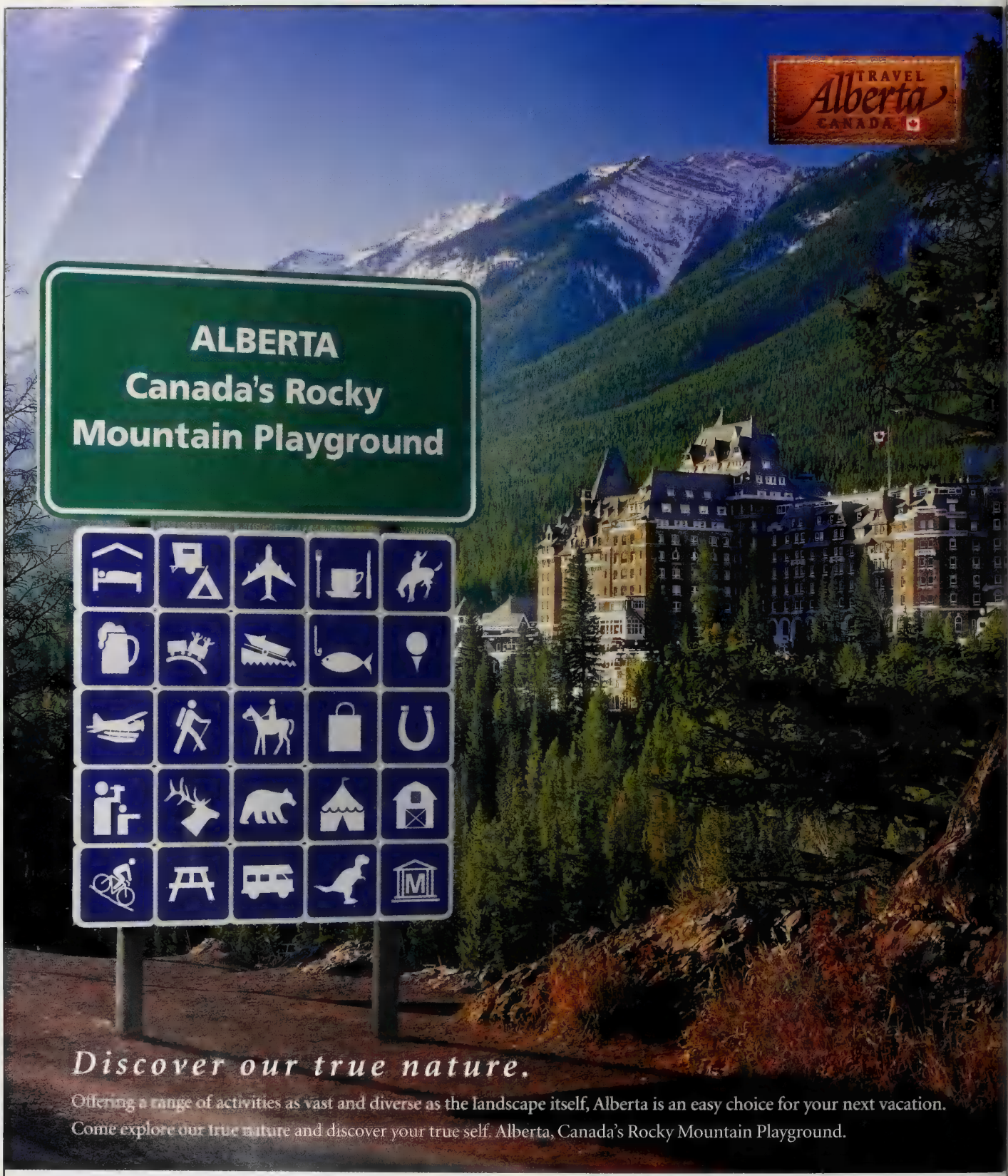


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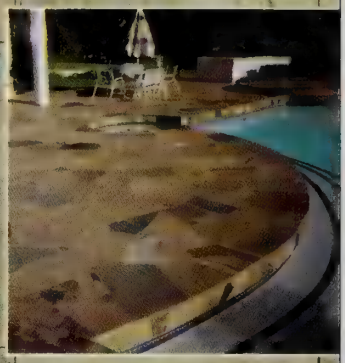
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A Return to Grace

Inelegant Rooms on Park Avenue Recover Their Footing

Interior Design by Penny Drue Baird/Text by Penelope Rowlands/Before Photography by Jon Elliot
After Photography by Durston Saylor

FROM THE OUTSIDE, THE three-bedroom Manhattan apartment had seemed full of promise: It was perched high in a classic prewar Park Avenue building with views of Central Park. But inside, it completely failed to deliver. "It had no charm at all," interior designer Penny Drue Baird says of the 4,000-square-foot space, which had been transformed into a private art gallery years before. Dotted with unsightly track lighting, the rooms, which disparate visitors had once trooped through, felt anonymous and cold; their elegant proportions had vanished when the ceilings were lowered to eight feet. And some of their accoutrements —including a sculpture dan-

continued on page 122





Penny Drue Baird turned a private Park Avenue gallery into an apartment for longtime clients. LEFT AND **ABOVE: Bookcases line the entrance hall. Bench from Mark Ransom. Christopher Norman sconces.**



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"The challenge was to transform boring rooms into something exciting," says Penny Drue Baird (right).



LEFT AND BELOW: "The living room is classic yet young." The drawing is by Degas. Sofa velvet, Clarence House. Old World Weavers drapery fabric. Rug, Elizabeth Eakins.



continued from page 120

gling from the center of the living room ceiling—were downright bizarre.

"What was good about it was that we were given a tabula rasa," recalls Baird's client, a lawyer. "There were no ornate moldings to preserve." In fact, as his wife, who works in real estate, laughingly points out, "there were no moldings at all."

For their designer, Baird (and her firm, Dessins) was the couple's only choice. She'd done three of their previous residences, including their adored, rustic-feeling house in East Hampton (see *Architectural Digest*, February 2000), and had long since become a friend. "It's comfortable. It's not overdone," the wife says of the designer's style. A former psychologist, Baird works instinctively, intuiting the interior that suits a client best. "I'm geared to each client's fantasy: If someone wants a Bavarian ski chalet, that's what they get. If they want all white and Zen they get that."

continued on page 124



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BELOW AND RIGHT: "We installed handsome pairs of curved bronze doors in all four corners of the pass-through dining room to maximize space." Regency table and Hepplewhite-style chairs from Glustin.





continued from page 122

The apartment was rife with problems, notably its ungainly entrance hall, which was long and rectangular and dotted with a truly incredible number of doors—around eight, by Baird's count. Some of the rooms felt choppy and graceless. And the age of the building—it was constructed in 1927—implied other problems as well. "Nothing was level, plumb or square," the husband notes.

Working with architect Carmen Tagle, of the New York firm ARCT Architecture, Baird restored the ceilings to their original height and enlarged doorways to accommodate eight-foot-tall, and sometimes curved, doors. "The idea was to do traditional things with a twist," she says. Moldings were added, but never predictable ones: In the living room, for example, chestnut strips enclose a hand-stenciled design. Worn, uninspiring floors were replaced with showstoppers, among them a rare antique chestnut one, also in the living room. And this solid fortress of an apartment was made even more so: All walls, ceilings and floors were soundproofed at the husband's request.

"I love a strong atmosphere in a room," says Baird. Among the standouts here is the entrance hall, which she revamped into a witty, library-like transition space—or gallery, as the clients call it—that says worlds about the apartment's residents, who are both avid readers. Collaborating with a local craftsman named Benny Zale, Baird softened the room's edges into an oval, creating a series of gently curved, book-

continued on page 126





ABOVE AND LEFT: "The sitting room's honey-and-mahogany-finished paneling is an interesting way to create textured walls." Tufted leather chair from Mark Ransom.

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Vent-A-Hood



continued from page 124

lined doors. "We were trying to have fun," the husband says of the gallery, with its distinctly *Alice in Wonderland* air: When its doors are closed, you see only a seamless wall of books (leaving some visitors temporarily stranded as they search for the carefully concealed swinging doors). That many of these tomes can't be read—their leather bindings were made by a London firm—only adds to the space's paradoxical charm.

In the living room, Baird worked in a light, almost amber palette, interweaving diverse furnishings and some stellar works of art—in particular, the Degas charcoal-on-paper above the fireplace—with some accessories she refers to as "oddities," among them a pair of French book presses fashioned into lamps. She often uses pairs: On either side of the fireplace are two intricately inlaid 17th-century Dutch mirrors; below them, two not-quite-matching English oyster chests, dating from the early 19th century. ("I found the first one, and it took me almost the duration of the project to find the next.") The twin Ottoman-style chandeliers add a touch of exoticism to an already fantasy-shot room.



LEFT AND ABOVE: A wall of antique boiserie highlights the master bedroom. Christopher Norman sofa fabric. Bed hanging and plaid fabrics, Old World Weavers. Stark carpet.

"The idea was to do traditional things with a twist," says Baird.

Other spaces, too, trick you into feeling that you're in another place and time. The dining room, once awkward and angular, became ovoid and took on an unmis-

continued on page 128

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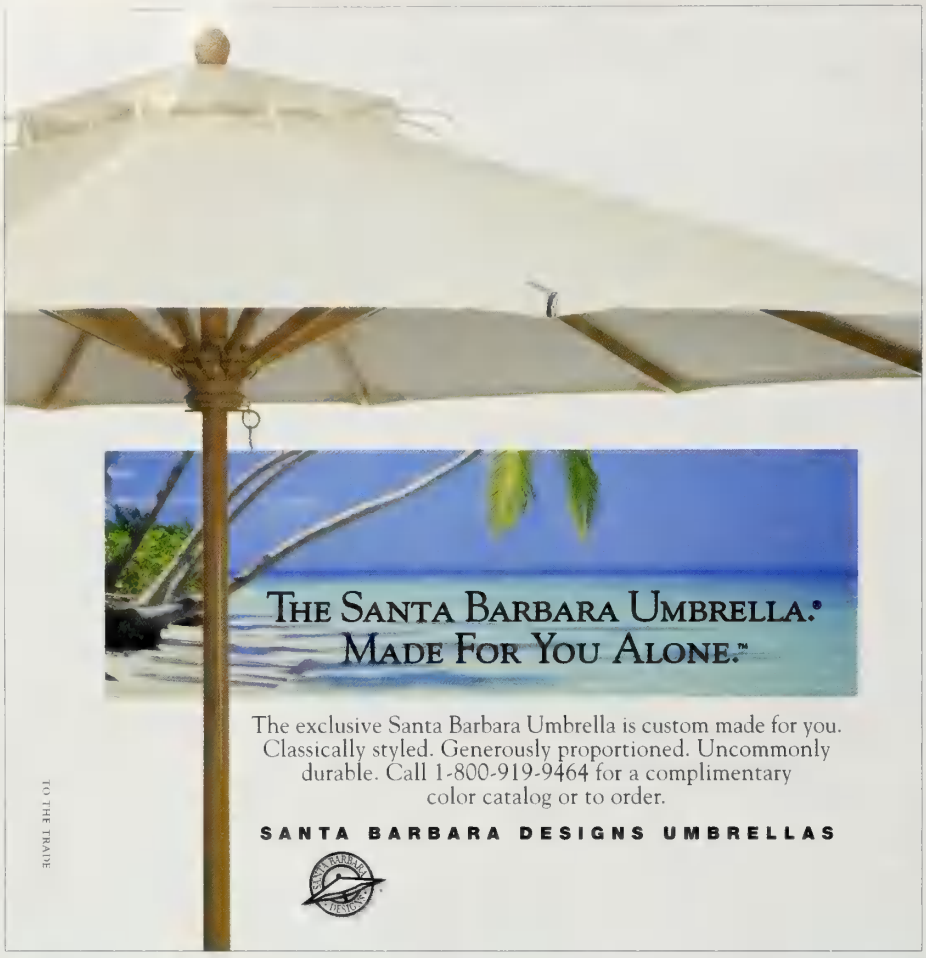


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Before & After

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takably Continental mood, due in part to its arrangement of solid furnishings, including mahogany sideboards and an antique limestone mantelpiece—all found in France. Similarly, in the generously sized adjoining kitchen (created from the apartment's original sliver-sized one, along with three contiguous maids' rooms), Baird layered on the atmosphere, by way of reclaimed antique ceiling beams and such timeworn pieces as an 1860s marquetry dresser.

Baird has a residence in Paris, as well as one in New York, so it's not too surprising to find this place full of those small touches that make French interiors so distinctly French. There are lozenge-shaped door handles and upholstered, fabric-covered walls. Many other details were also purloined from France; among the most impressive is the exquisite, richly colored 19th-century walnut boiserie that's artfully installed in the master bedroom, where it dominates one wall, forming an elaborate bed surround. In shopping, Baird followed the course that any self-respecting Parisian—even a part-time one—might take, leading her clients to Left Bank antiques dealers and to Paris's famed flea markets, especially the one at the Porte de Clignancourt, which she favors, she says, for "the sheer diversity of the merchandise." The entire residence reflects that mix.

> "I'm geared to each client's fantasy: If someone wants a Bavarian ski chalet, that's what they get. If they want all white and Zen, they get that."

"Everything is unique and different, and that's what makes it interesting," is the husband's assessment. "The design is never dull. It's pleasing to the eye." Getting there was easy, he adds. Referring to Baird, he says: "We just let her rip." □



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Washington Design Center

An Insider's Look at the Capital's Finest Sources

Text by Jeffrey Simpson
Photography by Gordon Beall

WASHINGTON, D.C., HAS VARIOUSLY been described as a sleepy southern village and the center of the global village, but one of the most accurate descriptions of its appeal can be found in the 19th-century novel *Democracy*, written by Henry Adams, the grandson of President John Quincy Adams and the great-grandson of President John Adams. Mrs. Lightfoot Lee, the heroine, moves to Washington because "she wished to see... the tremendous forces of government, and the machinery of society, at work. What she wanted was POWER."

Interestingly, Mrs. Lee's first step in acquiring power is to redecorate her house—as it was then, so it is today. It naturally follows that not far in importance behind the Capitol, the White House and the Supreme Court is the Washington Design Center and its over 70 to-the-trade showrooms.

The design center occupies a 1919 building originally intended for cold storage. It stands two blocks from the Capitol and two blocks from the National Mall. The center opened in 1983, and the style climate in the capital has changed in those 20 years. "As a city we've become

continued on page 132



LEFT: The Washington Design Center, located two blocks from the National Mall on D Street, houses over 70 showrooms.







PERA

FAR LEFT: The inventory includes leather-upholstered pieces and textiles. LEFT: Co-owner Hakan Ezer designed the armchairs and the mirror, as well as the showroom itself.

ODEGARD

ABOVE: Samples of hand-knotted and hand-dyed wool rugs line the walls near the entrance. The large red carpet is *Bamboo III*; in the foreground is *Horizon*, in garnet.

Schonbek Becomes Four-Time Winner of Arts Award

The prestigious national Arts Award recognized outstanding achievement in the retailing, anufacturing and sales of home :cessories at the Dallas Super larket on January 18. Schonbek ceived the award in the manufac- ring category of "Lighting Fixtures."

:honbek has been nominated four nes for the Arts Award, and has on each time it was nominated.

he crystal chandelier s art

ominees were judged in the areas product design, customer relations, chnology and marketing. Product esign had the greatest weight.

:honbek's product submission was cheherazade." According to :honbek's president and CEO, ndrew Schonbek, "This exotic



"La Scala"

esign redefines the crystal chande- er. It is more art object than lighting xture. Swirling shapes and eternal rcles recall *The Arabian Nights* and e 1001 tales of Scheherazade."





"Scheherazade"

"It was definitely a wow," said Sharon Davis, program coordinator of the Arts Awards. "When we lit it, we couldn't keep our eyes off it."

Other products in the Schonbek presentation ranged from Schonbek's first limited edition chandelier trimmed with semi-precious gemstones to a sculptural chandelier style chosen for the palace of the late king of Malaysia.

Technology in service of beauty

With "Scheherazade" Schonbek developed an entirely new way to construct a beaded chandelier (patent pending). Each strand of beads is encased within four slender strands of metalwork, so that the beaded arms and scrolls appear to float.

Schonbek holds dozens of design patents due to the originality of its products. Schonbek makes its crystal chandeliers in the U.S. and Canada. This is unusual at a time when most lighting companies are manufacturing overseas.

Intense customer focus

Customer relations was heavily weighted.

Andrew Schonbek commented that, "Many manufacturers hold the end user at arm's length, whereas we actively pursue a relationship with the people who buy our chandeliers. We welcome their phone calls and also talk with them by email via our website. We offer extensive literature on crystal types, how to decorate with crystal, custom design and exciting new products like authentic rock crystal chandeliers, as well as a Hollywood-style video telling the unique Schonbek story."



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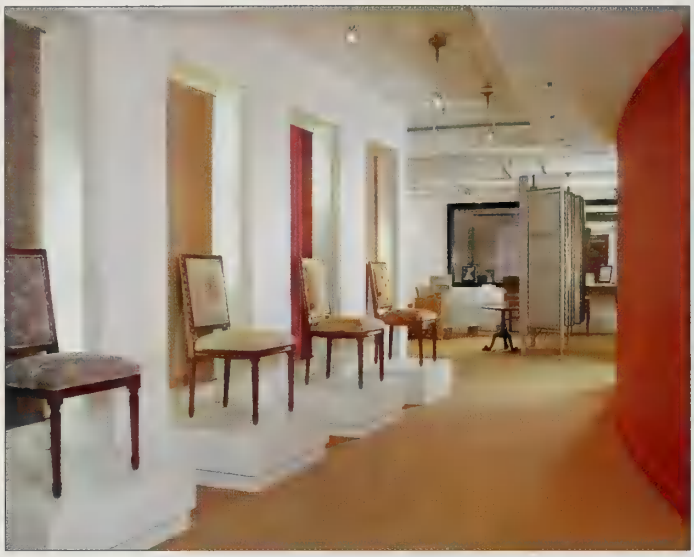
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less single-minded in style," says Washington designer Thomas Pheasant. "We were in a conservative visual arena, bound by the historic look that enhances our city, but those boundaries have fallen. We now have clients from all over the world."

Pera, for instance, a relatively small showroom distinguished by its leather-upholstered furniture, opened in January 2001. Co-owner Roberta Austin had several small businesses when she met partner Hakan Ezer, a Turkish interior architect whose work is well known in Istanbul. "Washington is cosmopolitan and sophisticated," says Austin, "but it's also small enough that Hakan's work stands out." New York–based designer Juan Pablo Molyneux made a point of coming to the city to see such Pera pieces as a recamier adapted by Ezer from the traditional beds used in Turkish baths.

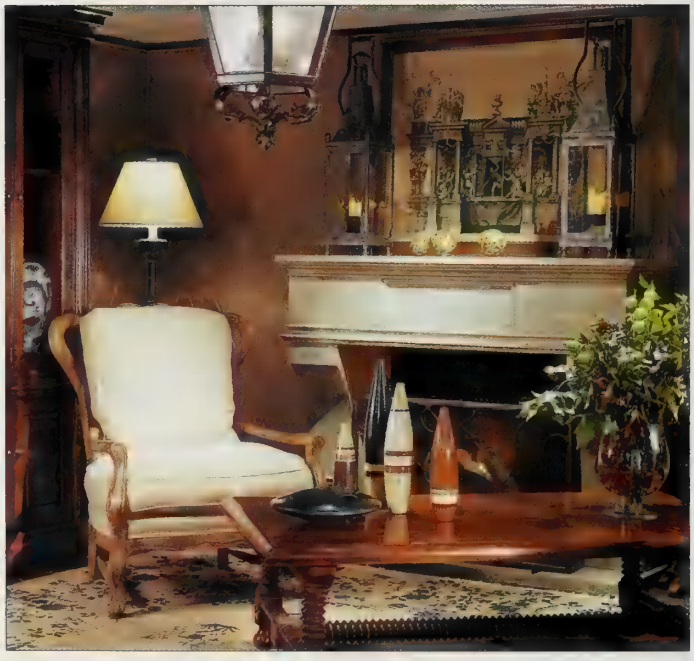


BEACON HILL

LEFT: Custom fabrics are displayed in wall niches and on several chairs, which are upholstered in, from front to rear, *Ashton Rose*, *Floral Vignette*, *Jardin Français* and *Biella*.

J. LAMBETH & COMPANY

RIGHT: A crackle-painted armchair rests in one corner of the 20-year-old gallery, which specializes in custom-made stone, wood and metal furnishings and fabrics.



Stephanie Odegard, who opened her rug showroom in 1997, bases many of her designs on "reinterpretations of ancient textiles." In the past she has been inspired by rugs from Nepal and Tibet, but recently Odegard has branched out with the Art Déco–influenced Miami collection, which she calls "architectural," and her Kyoto collection. Currently she is working with pre-Columbian designs. But she also perceives a strong bent for conservative interiors in the capital. "Classic colors are more popular here," she says. "We're more likely to sell a design in red or celadon than in marigold or saffron."

Apropos of color, David Bright, vice

continued on page 135

HOLLY HUNT

BELOW: A Christian Liaigre table, center, and other modern pieces are grouped near the entrance. BELOW RIGHT: Botanical prints hang behind a French three-tiered table.







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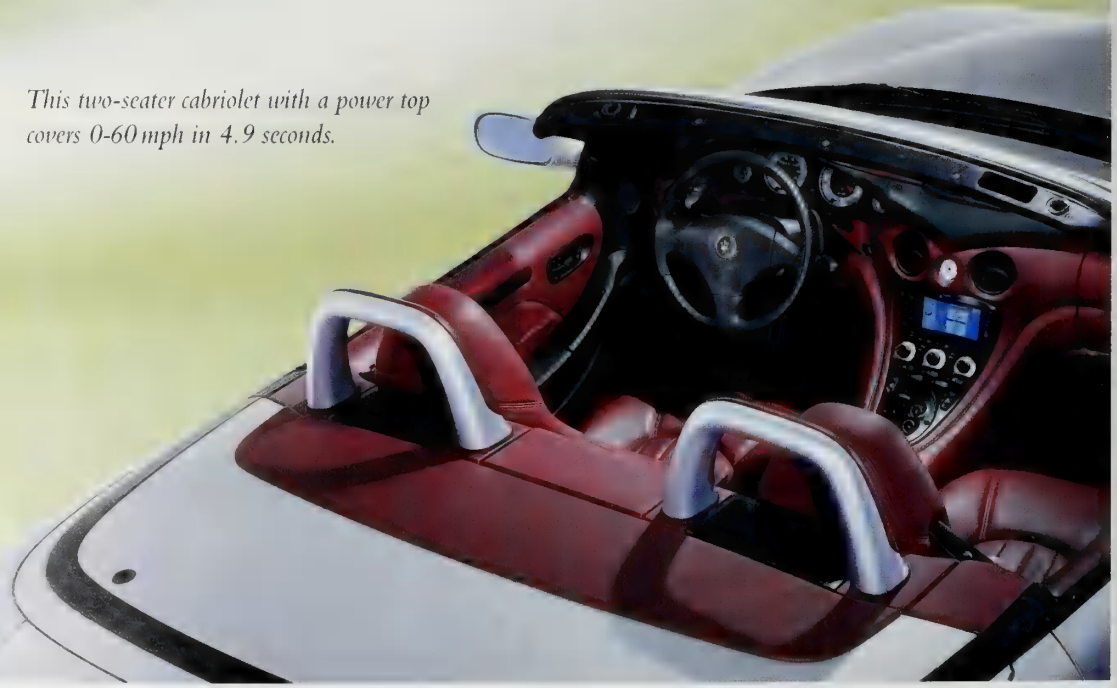
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SCALAMANDRE

LEFT: *Paddington Velvet* is on the sofa at right, and *Aviary*, in blue and white, is on the chaise longue. The cabinet at left, by Elitis, is covered in leather.

THE RIST SHOWROOM

RIGHT: High-end reproductions fill the showroom. The leather wing chair is near an Empire-style inlaid breakfront. Above the table hangs a gilt-and-malachite chandelier.



president of The Robert Allen Group, which designs and distributes Beacon Hill fabrics and furniture, says, "Our new Washington showroom has already become a color destination for the city's professionals." The showroom refined the company's approach to arranging fabrics by color, a concept that has since been used at other locations nationwide. "Beacon Hill silks have been particularly popular," Bright adds. "We do a lot of work with diplomats, and silks are big with these clients."

The Washington branch of the long-established firm Scalamandré also takes on government contracts. "We have our own mill in this country, and the federal government is usually required to use American goods," says showroom manager Anne Culley. "For this reason, we've worked on many government projects.

"We also do a lot of work with the White House," she continues. "During the Clinton administration, almost all of the public rooms were restored using many of our fabrics. The satin on the walls in the Red Room is ours." Culley notes that President Clinton's Oval Office incorporated many Scalamandré patterns. The set for *The West Wing* has an almost exact replica of the Clinton

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NIERMANN WEEKS

LEFT: The wrought iron Loire bed is one of several pieces modeled after antique European designs. The Belvedere club chair is fashioned after Biedermeier furniture.

Oval Office (see *Architectural Digest*, May 2002), including Scalamandré's *Little Rock Diamond* on the chairs. The Oval Office was redone for President Bush, and "the chair in front of the fireplace where he sits for televised interviews is a Scalamandré pattern called *Federal Stripe*," says Culley.

Ann Lambeth, co-owner of J. Lambeth & Company, which has been in the Washington Design Center since 1983, says that the showroom carries predominantly European fabrics. Sanderson designs have been used at the British embassy, and Rubelli fabrics have been used at the Italian embassy. Among Lambeth's recent offerings are hand-block-printed fabrics from the Canadian company Hazelton House.

"Washington has gone from being a lackluster market to a booming, cosmopolitan place," says Eleanor McKay, co-owner with her husband, Joseph Niermann, of Niermann Weeks. "Even though the design world here has a conservative base, people are willing to experiment."

Holly Hunt, the founder of the enormous showroom in Chicago's Merchandise Mart that bears her name, opened her showroom in Washington in 1999. "There are better designers here than in many other cities, and that makes a wonderful, very sophisticated climate," says Hunt. She recently added the furniture of Los Angeles designer Rose Tarlow to her inventory.

The Rist Showroom has been in the design center since its opening. The showroom is known for high-quality reproduction furniture and for fabrics made by such English firms as Marvic Textiles, which specializes in toiles and floral prints. While vice president Mark Rist has, in the Washington tradition, worked with embassies, the showroom is also a regional source for designers from cities ranging from Pittsburgh to Charleston, West Virginia. "We have fabrics with a real early American look," says Rist, "such as the ones made by Williamsons Fabrics in Old Greenwich, Connecticut, that draw on vintage hatboxes and prints and Hudson Valley wallpapers. Professionals with very clearly defined tastes, like those from the Middleburg hunt country, are drawn to that like moths to a flame."

Whether they're looking for Louis XV reproductions to make a grand statement in an embassy or for reproductions of old American wallpaper for the walls of a Virginia country estate, the Washington Design Center is the place where capital designers feel at home. □

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Turbulence House

Steven Holl Joins High Technology with the Prefabricated in Northern New Mexico

Architecture by Steven Holl/Text by Joseph Giovannini/Photography by Alex Vertikoff



THE COMPOUND THAT belongs to Richard Tuttle and Mei-Mei Berssenbrugge, on a mesa in northern New Mexico, was already idyllic, with panoramic views of desert expanses in the heart of Georgia O'Keeffe country. It lacked only a guesthouse. But the existing adobe-and-cinder-block structures had been very time-consuming to build in a region that suffers from what Berssenbrugge, a poet, calls a "crisis in material deployment."

Her husband, a visual artist, explains: "Here, it's an agony to get even a sink installed." To minimize construction disturbance in their working retreat, Berssenbrugge had an idea for building the guesthouse. "She wanted a cutting-edge, prefabricated structure," says Tuttle. "The parts would be trucked in one day, erected on the next, and guests would be able to move in on the third."

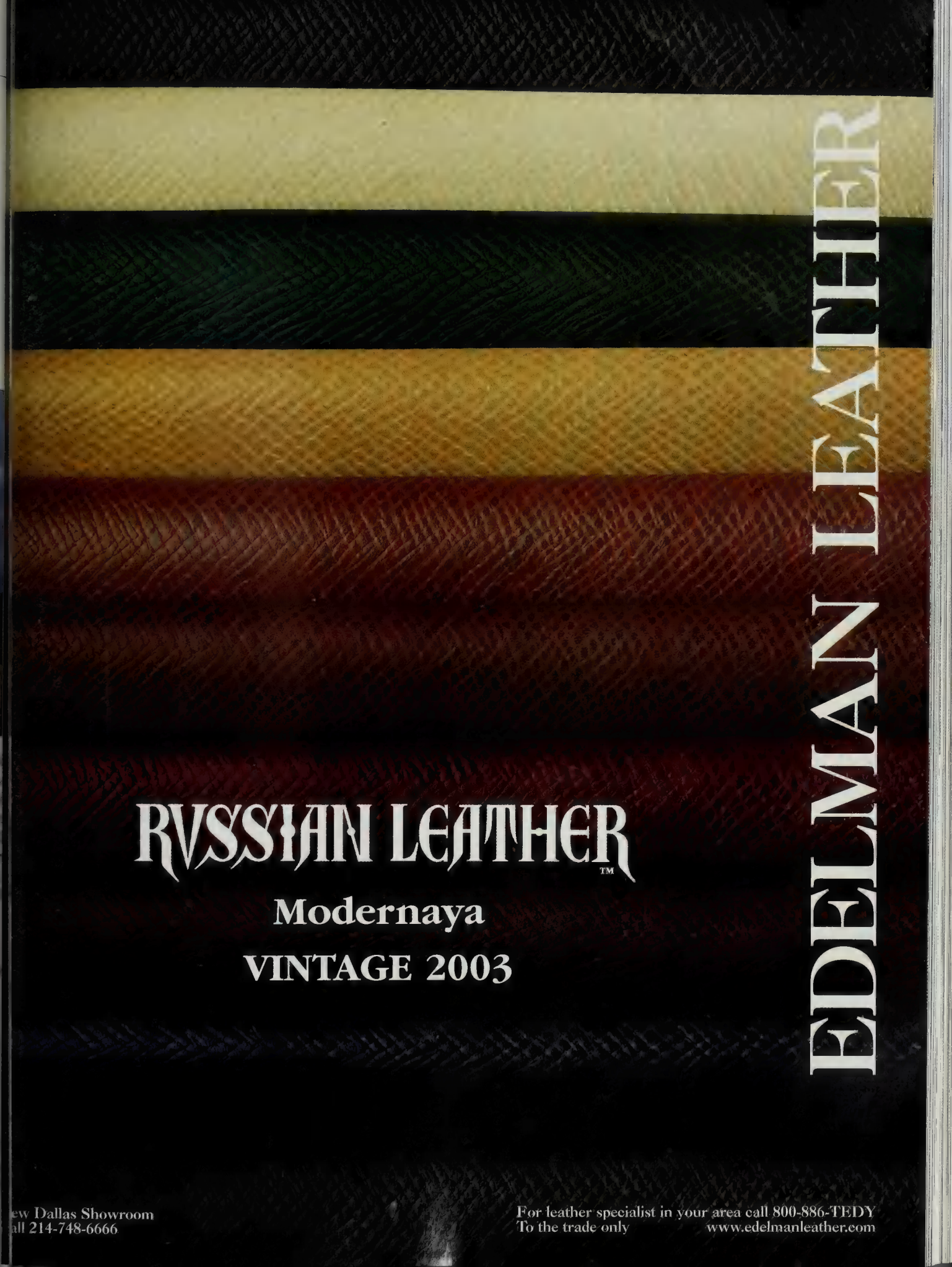
Berssenbrugge searched the Internet in vain for a solution to her quandary and talked to friends in the architectural world about what she came to call her "midlife crisis." Intrigued by the challenge of designing a prefabricated house for artists, one of those friends, New York architect Steven Holl, offered to join the couple in their experiment. It was a labor of love, and the fee-for-service reflected old affinities: Holl agreed to exchange his design for one of Tuttle's paintings.

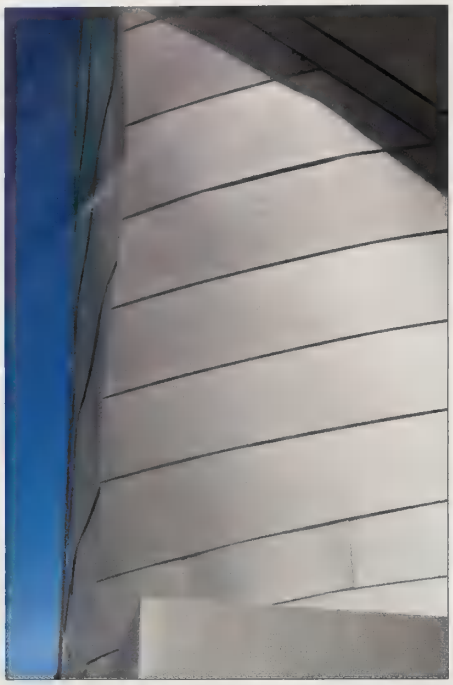
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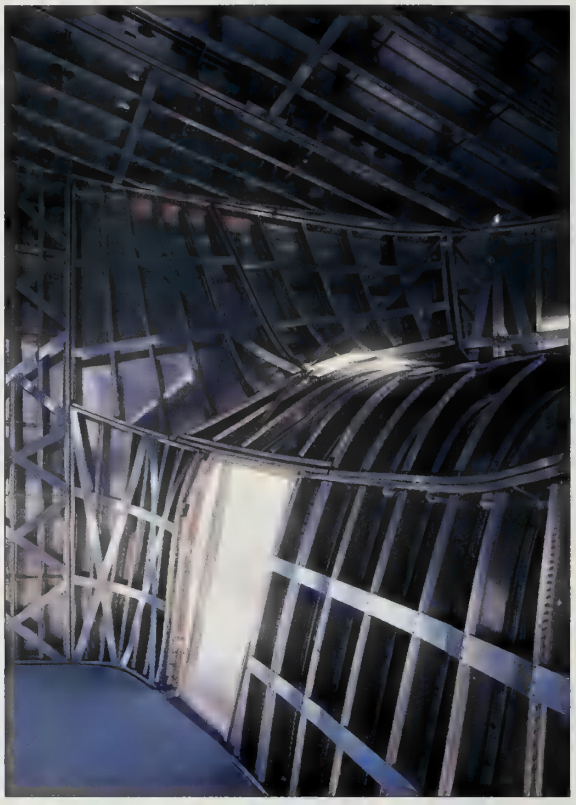
ABOVE: In northern New Mexico, architect Steven Holl designed Turbulence House, a prefabricated guest cottage, for Richard Tuttle and Mei-Mei Berssenbrugge.

LEFT: The most significant design element of Turbulence House (seen here under construction) is the open corridor that runs through it, which helps to cool it.


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ABOVE: Galvanized-aluminum panels, designed on a computer, were made in Missouri and shipped to the site, where the house was erected in a matter of days.



LEFT: Underneath the panels are flexible ribs. "They were developed by linking special engineering software directly to the machinery in the metal shop in Kansas City," says Holl.

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Last winter the 31 pieces that make up the structure were shipped from a metal fabricator in Kansas City, Missouri, to the foot of the couple's property in Abiquiu, where a crane lifted them onto a 900-square-foot concrete pad. These uniquely shaped parts—many of them curved—were bolted to the pad, and then to each other, in a matter of days.

Berssenbrugge wanted a "green," self-sustaining build-

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Also through designers.

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ing. Holl responded by designing a structure with a hole running through it that would act as a vortex, drawing cooling air through the volume. "The wall sucks in on itself, curves through the center and comes out the other side," says the architect. "The hole distorts the entire geometry and creates complexity." Holl decided to call his creation Turbulence House.

"The structure looks like a natural arch that siphons the wind through," says Tuttle. "Amazingly, the house actually echoes buttes in a valley crossed by the same river that flows through our mesa."

Had Berssenbrugge limited herself to prefabricated houses available on the Internet, the best that she and Tuttle could have hoped for was a variation on a big box. But Holl enlisted the intelligence and wherewithal of high-tech computer drafting programs to devise a shell made up of ribbed panels that have been fabricated in galvanized aluminum. Spaced 14 inches apart, the ribs act like studs that bend with the stressed-skin panels and provide both rigidity and a means for structural connections. The largest of these panels weighs more than a ton.

"We made the structure and skin work together as a unit," says Holl. The architect collaborated with Kansas City–based A. Zahner Com-

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"The computer has really opened up a hopeful dimension for the future of architecture," says Steven Holl.

The house was duplicated for an exhibit of Holl's work that took place in Vicenza, Italy, last year. As a prefabricated structure, it can be reproduced over and over again.



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pany Architectural Metals, which posted progress reports on a Web site dedicated to the project. Of the whole $300,000 budget, $175,000 went for the fabrication of the shell.

The overall form is like a jelly mold shaping a highly complex interior space. Essentially, Turbulence House is a single voluminous room, with the air tunnel running through it, accommodating a 300-square-foot sleeping loft sited above the kitchen. A writer's alcove is isolated beyond the interior funnel.

> "Amazingly, the house actually echoes buttes in a valley crossed by the same river that flows through our mesa," says Tuttle.

"The computer has really opened up a hopeful dimension for the future of architecture," says Holl. "Turbulence House's complicated shapes and delicate details were all crafted by machines engaged in a cross-country digital dialogue. Our computers were able to talk directly to Zahner's."

The result, says Tuttle, is "an American house that connects the high and low—it marries the cutting edge and the prefabricated. Steven was surprised that we'd allow him to produce as many as he'd like. We're not house-proud." Indeed, last fall a duplicate of the house was stamped out and shipped to Vicenza, Italy, where it was erected in "City to Desert: Density in the Landscape," a one-man show of Holl's work that took place in a medieval structure remodeled by Palladio. The event presented three strata of architectural time—medieval, Renaissance and digital.

The construction process even proved to be inspirational for Berssenbrugge. A collection of her work to be published this spring, *Nest* (Kelsey St. Press), includes poems about architecture and interiors. It's not a coincidence that *stanza* in Italian means *room*—because every poetic stanza can, like Steven Holl's room, be a microcosm. □


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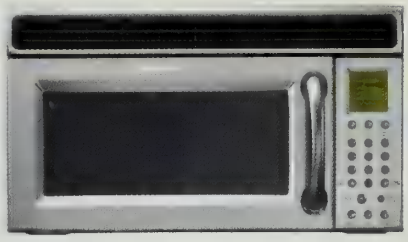




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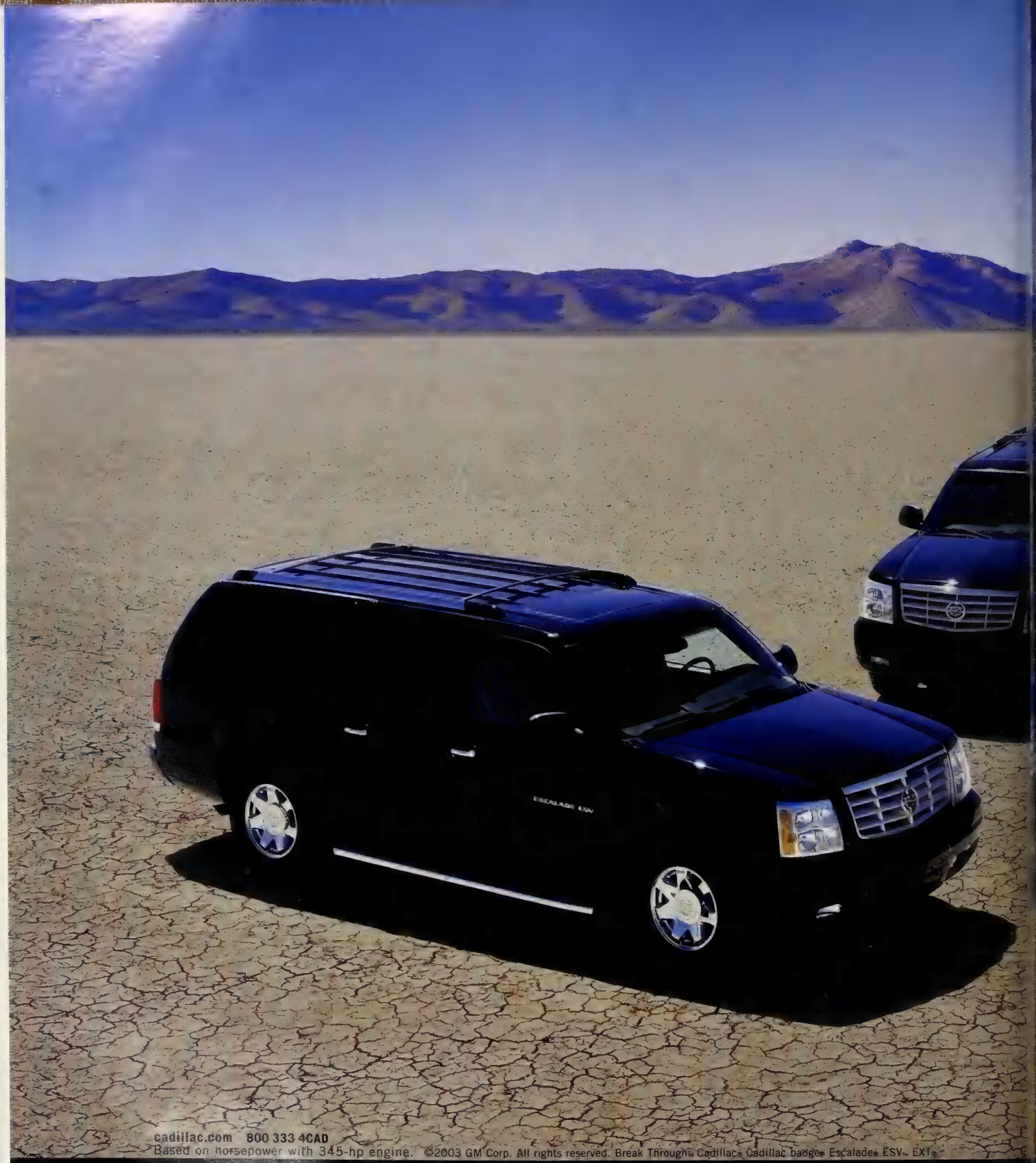
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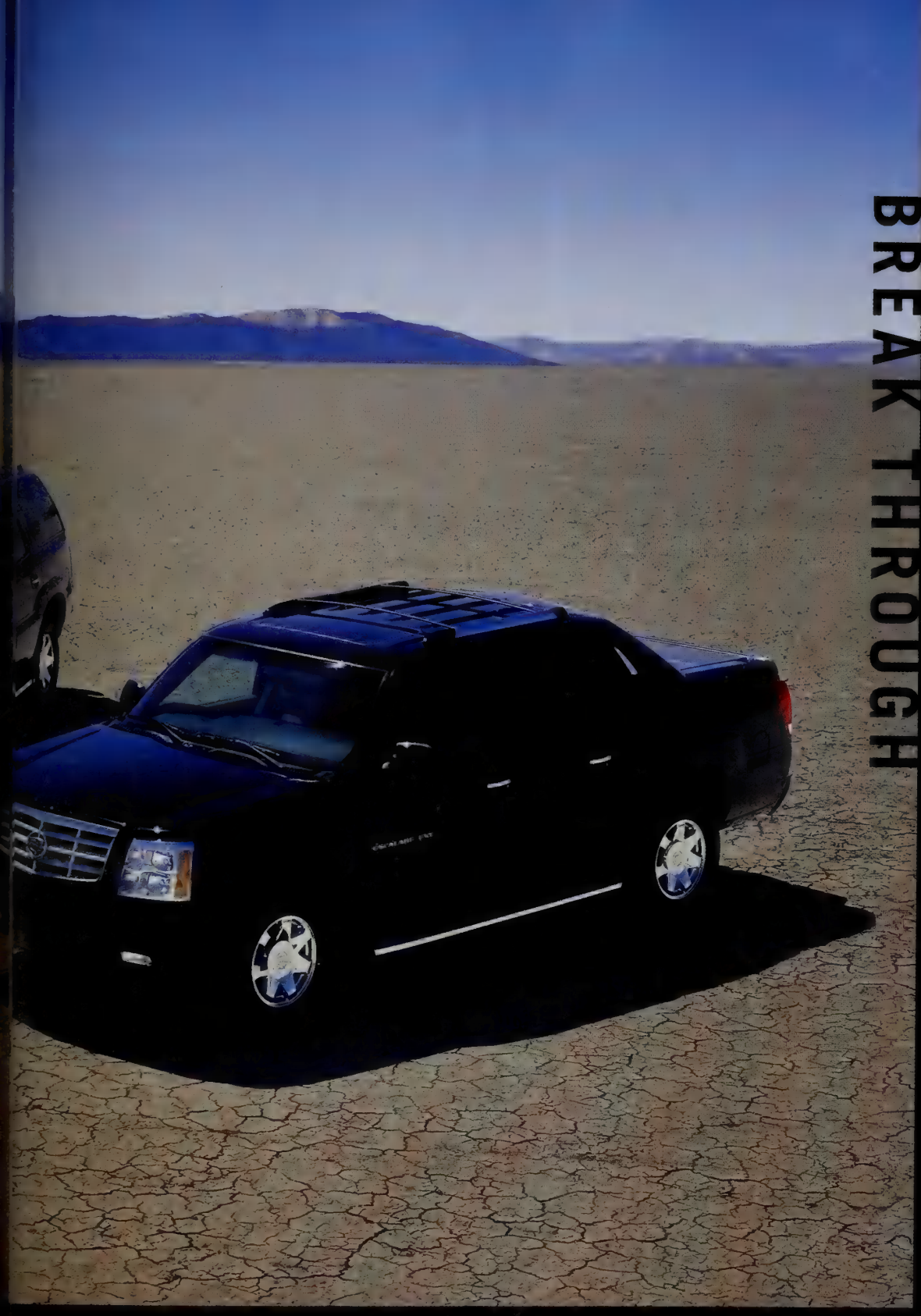
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ITALY Villa in Verona



In fair Verona, where we lay our scene, architect Michele Sanmicheli was commissioned by the Giusti family in the 16th century to build Ca' Vendri. A valley of wheat fields, vineyards and olive groves surrounds the estate, and a cypress-lined road leads to the grounds, which are embellished by fountains, statues, a small lake and a family chapel dedicated to Saint Nicholas of Tolentino. The first floor features a heated indoor pool under a vaulted stone ceiling. The eight-bedroom villa's entrance hall (below) is located on the second floor and has terra-cotta floors and wood-beam ceilings. Its stone portals open to a spacious drawing room, a dining room and a music and billiard room, each furnished



with stone-and-marble fireplaces and Venetian mosaic floors. The third floor houses the bedrooms, four baths and staff rooms. A fresco by Paolo Farinati, a renowned 16th-century artist, adorns a façade of the main building. Two elevators serve the residence. $7.927 million. *Call 49-89-2280-2894.*



continued on page 154





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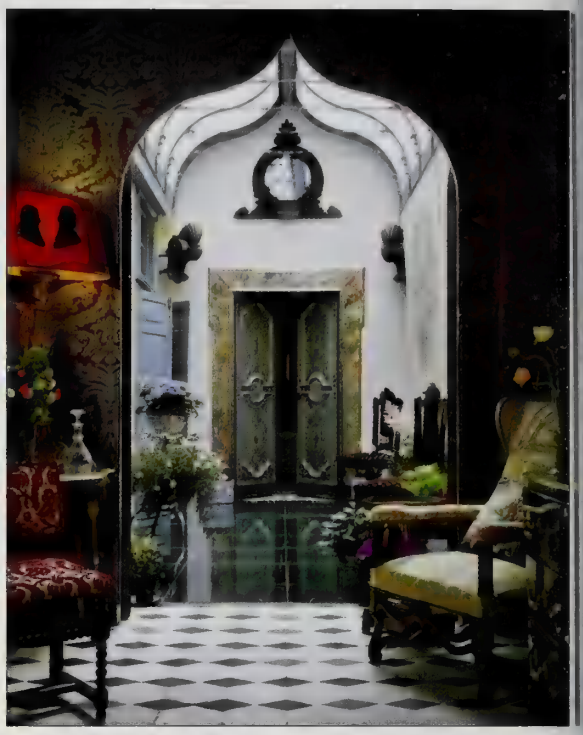




PARIS

A Revived Residence in the Heart of the Marais

Henry IV built a palace in the Marais in the early 17th century. Soon after, the French aristocracy started erecting gated residences nearby, a trend that continued into the 18th century. In 2000 London designer Christophe Gollut decorated one of these residences, a 16th-century town house that had fallen into disrepair (*AD*, December 2001). Today it has been redone from top to bottom and includes a sauna and a mahogany-paneled exercise room. The first floor features a studio with a fireplace, an office and 16th- and 17th-century stone floors. A stone staircase with a wrought iron banister leads to the second floor, where a living room, with floor-to-ceiling, hand-painted shutters (below), is separated from the master bedroom by an atrium with a glass ceiling and floor (above right) that illuminates the entrance hall below. The third floor has two of the residence's six bedrooms, each with a private, mahogany-paneled bath. The fourth and fifth floors each have a bedroom with a fireplace, terra-cotta floors and fabric-covered walls and ceilings. $5.3 million. *Call 617-492-4710.*





continued on page 156

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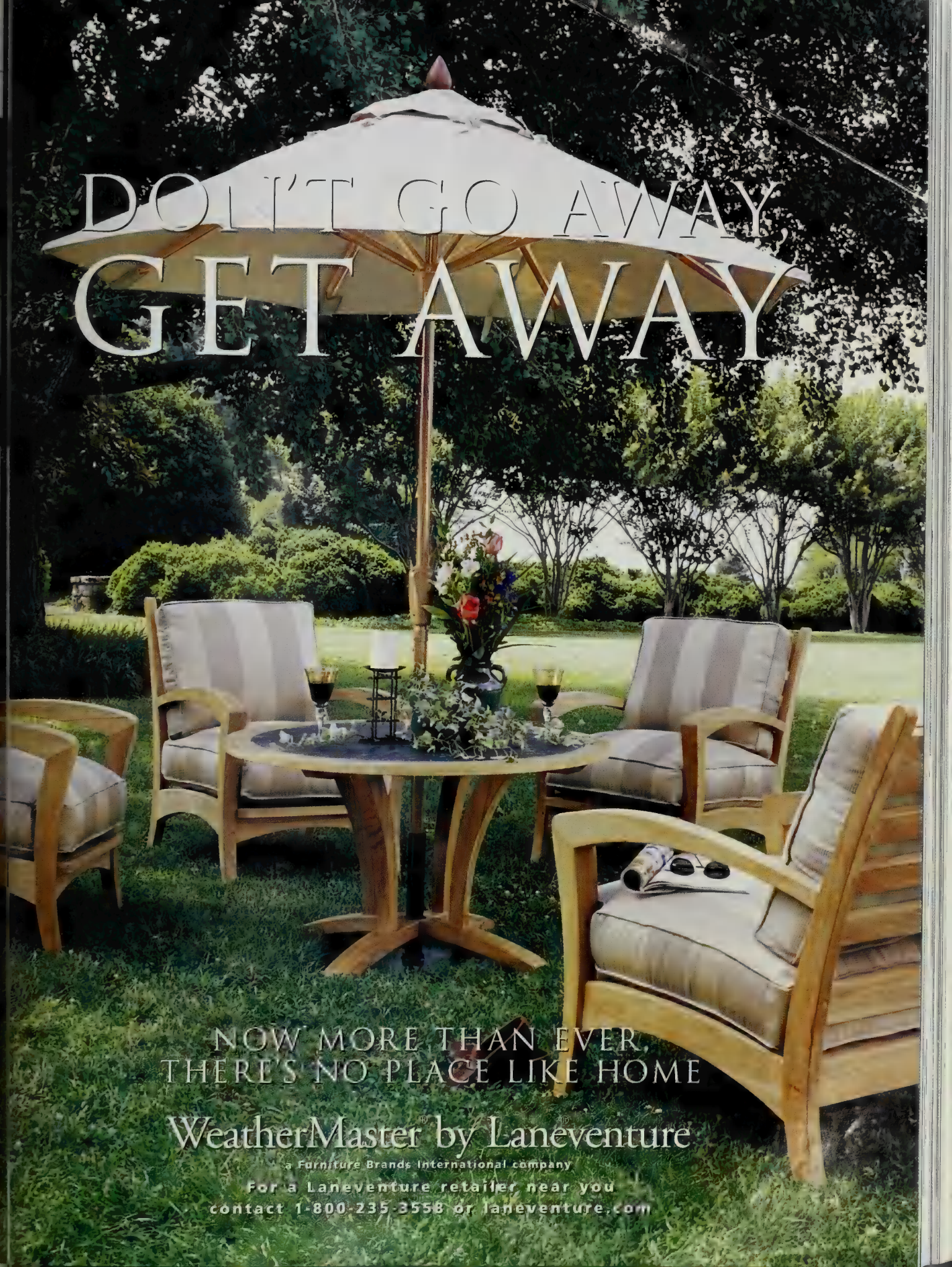
SANTA FE

Southwestern Flavor in New Mexico's Rio Grande Valley

A three-bedroom adobe house, with views of the Sangre de Cristo foothills and the Santa Fe Reservoir, sits on more than six acres in Santa Fe. Handcrafted wood ceilings, antique Mexican doors, flagstone floors and large patios (above) reflect traditional southwestern style. Arched doorways characterize the interior of the house. Beyond the entrance hall, with its clerestory windows, is the beam-ceilinged living/dining room (below), which has arched doorways and faces a porch. An office and a study are near the master bedroom on the first floor. The kitchen has beam ceilings with a skylight, decorative tile and a fireplace. A pantry and a laundry room, as well as the lower level, are accessible from the kitchen. In addition, an indoor pool and spa join an exercise room and sauna on the first floor. The lower level has a game room, two bedrooms, storage space and a bath. A studio, a garage and a darkroom can be reached from the center motor court. $2.475 million. *Call 505-989-7741.*



continued on page 158


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MASSACHUSETTS
Longmeadow's Wesson Mansion



The Wesson Mansion was built in 1909 by Eleanor Wesson, granddaughter of Smith & Wesson gun manufacturer Daniel Baird Wesson. The eight-bedroom house is on 1.4 acres in Longmeadow, Massachusetts. The 18-room house has an entrance hall with an Arts and Crafts staircase, original to the home, that offers access to the second and third floors. The second floor has five bedrooms, a sunroom with parquetry floors, and two porches. The third floor has the remaining three bedrooms. A gazebo, a pool and a carriage house complete the property. $885,000. *Call 413-748-6169.*

TORONTO Classic Canadian Creation



Visitors are greeted by a two-story cathedral ceiling in the entrance hall of a 17,000-square-foot residence in the Rosedale section of Toronto. The first floor includes a library paneled in yew wood and a children's playroom with French doors. A master suite, with two dressing rooms and an office, and three additional bedrooms occupy the second floor. A media room, a billiard room and twin wine cellars are found in the basement. $982,266. *Call 416-441-2888.*

continued on page 160

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NEW ORLEANS 19th-Century Creole Town House





A town house built in 1832 overlooks the rue Dauphine in the French Quarter of New Orleans. Listed on the National Register of Historic Places, the residence includes a detached three-story outbuilding that once functioned as slave quarters. It has exposed-brick walls, wood-beam ceilings and an oak spiral staircase. A private courtyard between the two structures (above left) has a pond and a waterfall. In the main house, a Honduras mahogany–paneled library (above) opens to a parlor with an original marble mantel. The dining room has a balcony and hardwood floors. The third-floor master suite has a sitting room and a bath. $1.150 million. *Call 504-410-0905.*

continued on page 162




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SAN MARINO
Spanish Style in Southern California

More than an acre of sycamore, olive and citrus trees surrounds an 8,900-square-foot Spanish Colonial Revival house built in 1929 in San Marino, California. The five-bedroom residence, with a second story added by Reginald Johnson in 1935, has 12-foot ceilings, a paneled library and an entrance courtyard with a fountain (left). The living room (above) has a fireplace and hardwood floors. A spacious kitchen, created by combining three separate rooms, has a marble-topped island and stainless-steel counters. There is an artist's studio on the second floor that overlooks an interior courtyard. The master suite has a private bath, a sitting area and a terrace. A swimming pool and an outdoor dining area with a fireplace complete the property. $2.85 million. *Call 626-590-9400.* □





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t seat in the hacienda: a Cabo del Sol residence.

ESTINATION: DELUXE

At these vacation locations around the globe, design imbues a sense of place, while true luxury is found in the details.

Cabo del Sol
Golfing in Paradise

Some destinations offer such an appealing lifestyle that one might never leave. Serious golfers find this temptation in the form of championship courses and top-drawer resort facilities, all in a natural setting. For these enthusiasts, the compass points to Cabo del Sol, a master-planned, 1,800-acre residential golf community along the coastline of Mexico's Sea of Cortés.

Cabo del Sol (*"Cape of the Sun"*) is one of Mexico's premier resort communities and an internationally recognized golf destination. Replete with elegant Mexican-style architecture, its residential properties are available as custom estate homesites, luxury condominiums and single- and multi-family villas. Visitors have their choice of the Sheraton Hacienda del Mar Resort, an ocean retreat reminiscent of the grand haciendas of Mexico; the Fiesta Americana Grand, offering contemporary Mexican ambiance with ocean views; and, coming soon, The Ritz-Carlton.

But the true heart of Cabo del Sol lies, of course, in its golf facilities. The Desert Course, by acclaimed designer Tom Weiskopf, affords players a panorama of the Sea of Cortés from every hole. And the Ocean Course, designed by golf legend Jack Nicklaus, has consistently ranked among the top 100 courses in the world since its opening in 1994. Nicklaus himself calls the waterside 16th, 17th and 18th holes "the three finest finishing holes in all of golf."

The latest addition to this golfer's paradise is the 40,000-square-foot clubhouse, which opened in Fall 2002. Architect Jon Bernard of Arizona-based Swaback Partners has designed a traditional hacienda structure featuring magnificent arches, rich stone floors and open breezeways. Highlights include a members-only upper level and a 2,760-square-foot pro shop. From spacious verandas and terraces with flowering gardens, one can take in sweeping views of the ocean and fairways.

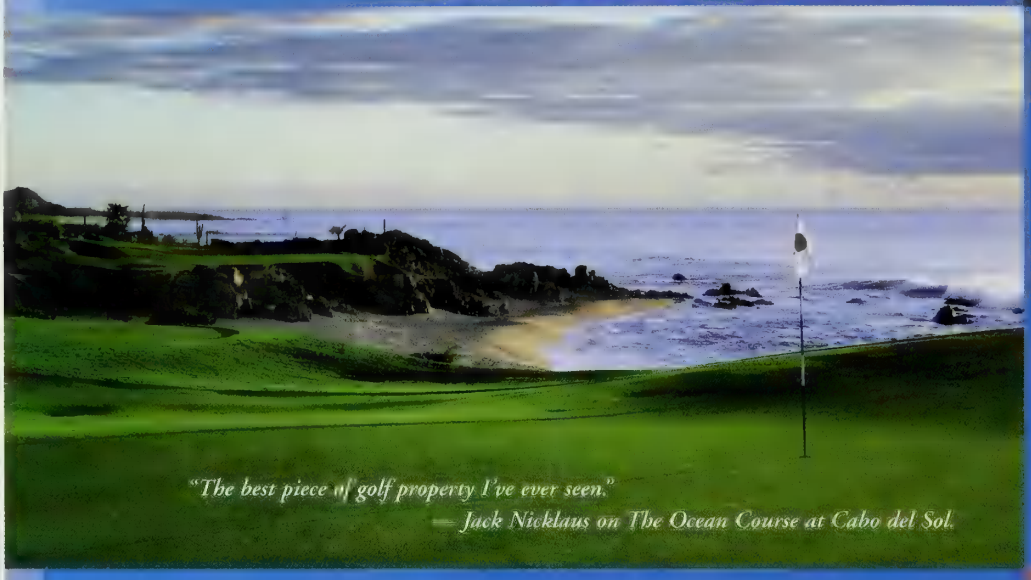
With a flexible golf membership program available for property owners, a getaway to Cabo del Sol could easily turn into a lifelong stay.

For information, call (877) 703-4394 or visit www.cabodelsol.com.

Cabo del Sol

Where the sun never takes a holiday



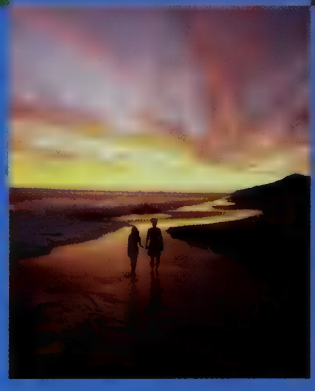


"The best piece of golf property I've ever seen."
— Jack Nicklaus on The Ocean Course at Cabo del Sol.

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Imagine a place where the sun shines brilliantly 350 days a year, where mountains and desert greet the most bountiful azure waters of the world. Now add world-class golf and hotel accommodations with exclusive real estate opportunities and you have found *Cabo del Sol* (Cape of the Sun) Los Cabos, Mexico.

Regarded as one of the finest destination golf communities in North America, Cabo del Sol currently offers two championship courses. The Jack Nicklaus-designed Ocean Course, referred to as the "Pebble Beach of Baja," is perennially ranked in the top 100 courses in the world. Opened in 2002 to rave reviews, the Desert Course designed by Tom Weiskopf features natural sand wash arroyos, dramatic elevation changes and views of the sea from every hole.

A magical experience awaits you at Cabo del Sol. It's easy to find, simply follow the sun.

"Cabo del Sol [illegible] heaven, just a short plane ride away."





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estination: Deluxe



treats: Curaçao's buildings reveal its European roots.

uraçao
re Europe Meets the Caribbean

ern European architecture mingles with living on Curaçao, the southwestern bean island located 40 miles off the coast ezuela. A history of Dutch settlement, coupled with calm, clear waters, comprises the singular setting that is Curaçao.

As such, civilization and wilderness are in constant coexistence. A visitor can wander through streets whose buildings and houses were first found in countries of an altogether different clime and time. Shortly, the scene changes to beaches and coral reefs that are as untouched as if the island had never been discovered.

Diving is de rigueur there, with the renowned "Mushroom Forest" as well as inlets and coves tucked all around the island. For golfers, an 18-hole course is on hand, and sightseers will appreciate the floating market and Pontoon Bridge. After dark, visitors spill onto the streets for a lively nightlife of restaurants and casinos.

Guests may take advantage of the local architecture by staying in bungalows, guesthouses or apartments. There are also deluxe resorts to choose from, including SuperClub's Breezes, a Marriott and a Sheraton.

For more information, call your travel agent, (800) 3-CURACAO or visit the Web site at www.curacao-tourism.com.

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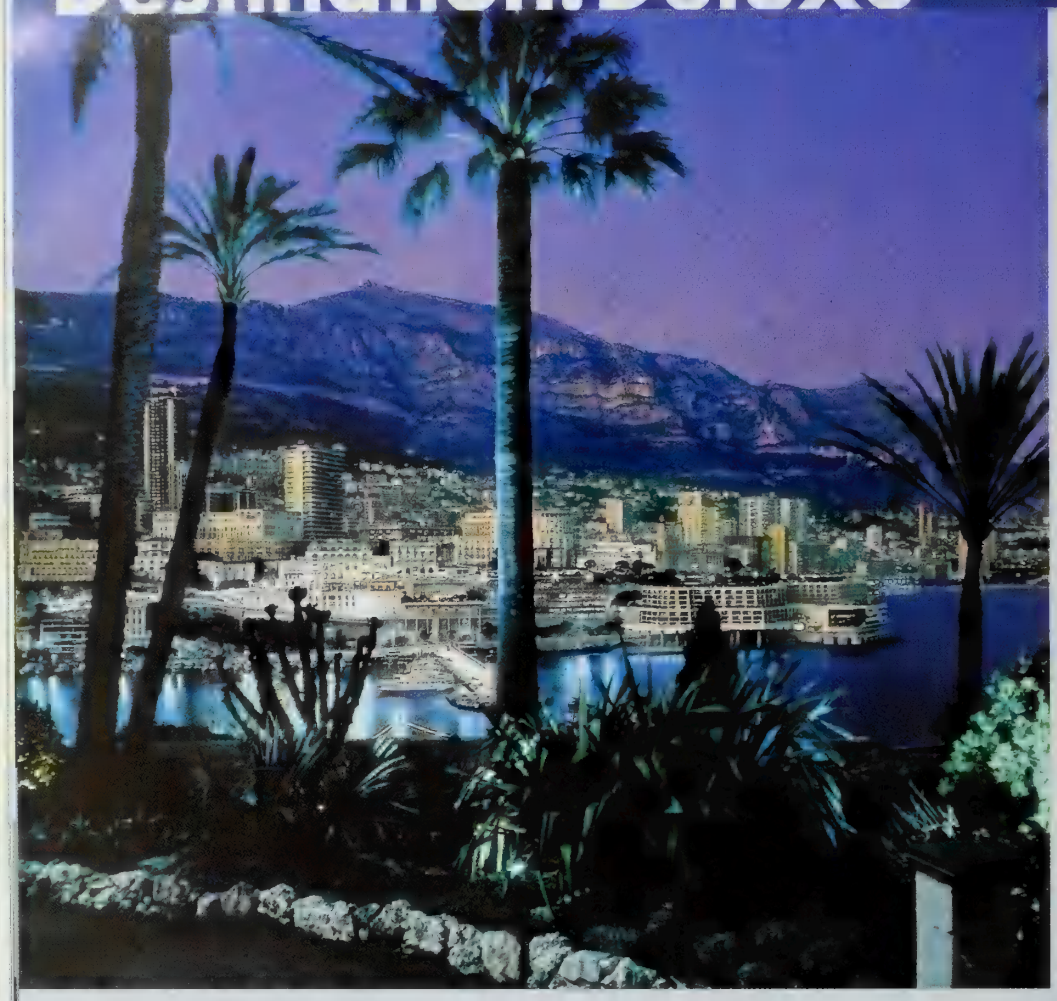


After admiring our diverse architecture, after mingling with our multi-cultural people, it might surprise you to learn that this is an island in the tropics. This is Curaçao — a little piece of Northern Europe in the Southern Caribbean. For more information, call your Travel Agent or Curaçao tourism at 1-800-3-CURACAO (328-7222).

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The picturesque Principality of Monaco.

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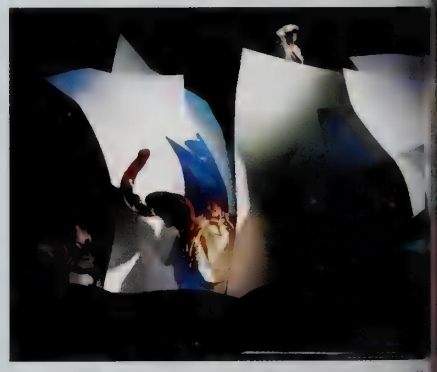
With its Mediterranean vistas and Belle Epoque architecture, the European Principality of Monaco is a haven for romance...and a deluxe destination filled with more charms within such compact borders than one could imagine.

Some are drawn to this tiny sovereign state for sublime pampering treatments at rejuvenating spots like Les Thermes Marins seawater spa. Some are attracted by fine dining at establishments such as Alain Ducasse's Michelin three-star restaurant Le Louis XV. Others take in the cultural scene with the Monte-Carlo Philharmonic Orchestra, the Monte-Carlo Opera–with its famous Charles Garnier-designed Opera House–and Les Ballets de Monte-Carlo. For still others, Monaco is a convenient gateway to ... Europe: its ideal location on the Riviera allows for day trips to the south of France as well as the Italian Riviera.

This Spring, one can get a hint of Monaco's cultural treasures without leaving the United States.

For every taste, there is a major international event hosted in Monaco. Among the highlights: the ... World Music Awards and the Tennis Open in ... the Spring Arts Festival, featuring its much-... pated programs in dance, theater, music a... inema; motor racing's Formula One Grand Prix in June; the Fireworks Festiv... Concerts at the Prince's Palace durin... summer; and the International Yacht ... in September.

This Spring, one can get a hint of Monac... cultural treasures without leaving the ... States. From April 28 through May 3, "M... Takes New York" is a citywide fête ... Principality. The highlight is a weeklong ... of performances by Les Ballets de Monte... (www.balletsdemontecarlo.com) at the Br... Academy of Music, with fantastically in... sets by Ernest Pignon-Ernest. The opening ... gala with the cast on April 29 is und... patronage of TT.RR.HH. the Prince and Prin... Hanover. Elsewhere, gourmands can indu... a Monegasque lunch at Le Cirque 200... a menu prepared by visiting Chef Sylvain E... of the legendary Hôtel de Paris in Monte... Two-day packages at the acclaimed Nev... Palace Hotel are available.



The undulating set of Cendrillon (Cinderell...

If you miss the NY fête, Monaco itself is ... accessible than ever, thanks to special pac... and a VIP travel club, Le Club Diamant R... offered by the Monaco Government ... Office USA. Among the benefits are saving... special perks for shopping and dining, ... room upgrades, and complimentary heli... transfers when booking at participating ... hotels. At home, Le Club members receiv... tations to U.S.-based events, newsletter... additional shopping privileges.

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Nature's vast beauty is unveiled while hiking through Maroon Bells near Aspen.

Colorado

Mountains, Memories and More

A deluxe destination is not just a seasonal phenomenon–it provides travelers with a multitude of reasons to return throughout the year. While Colorado has rightfully earned a reputation as a winter wonderland, a visitor to the state can fill the calendar with activities, no matter the season.

To begin, the sheer size and variety of Colorado's landscape makes it nearly impossible to run out of places to explore. Within its borders are 18 million acres of public land, encompassing three national parks, 11 national forests and 33 designated wilderness areas. Outdoor recreation is plentiful: in warm weather, whitewater rafting, fly fishing, hiking or biking in the majestic Rocky Mountains; when temperatures dip, cross-country skiing, ice climbing or snowshoeing.

Colorado has some of the best downhill skiing in the world, with 33,000 acres of slopes and international destinations that span the historic Western settings of Aspen and Crested Butte to the European-style villas of Vail and Telluride. Lesser known is the fact that its climate makes Colorado one of the few spots where one can [illegible] round of golf in the morning and hit the ski slopes in the afternoon. The state's 200+ first-class golf courses are highlighted by Vail Golf Course, with inspiring valley views, and Breckenridge, the only Jack Nicklaus-designed municipal course in North America.

Families can make memories here whether in winter, with horseback riding, sledding, ice skating and other activities at dude and guest ranches throughout the state, or in summer, by camping in Rocky Mountain National Park or digging for dinosaur bones along the state's western edge.



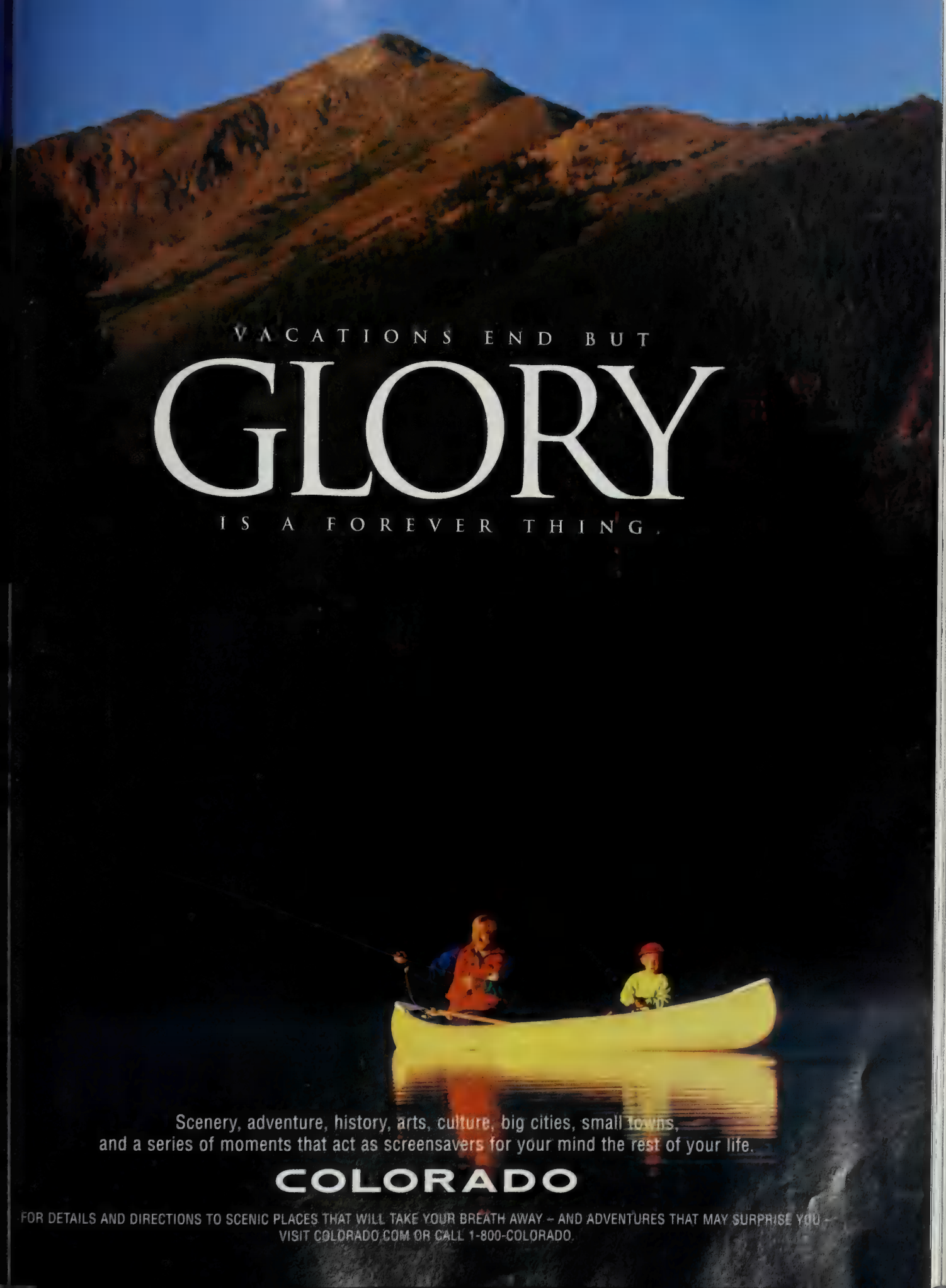
Riding the rapids on the Cache la Poudre River.

Colorado's landsca[illegible] makes it nearly [illegible] impossible to run o[illegible] of places to explor[illegible]

For those wishing to mix relaxation with [illegible] ration, Colorado is home to outstanding [illegible] spas such as the Allegria Spa in E[illegible] Creek, which offers serene après-ski attrac[illegible] including meditation courses, painting, yoga; and Telluride's Wyndham Peaks [illegible] and Golden Door Spa, where a stone [illegible] sage and mineral bath soothe the muscle[illegible] the mind after a day on the slopes.

Culinary options are just as wide-ranging[illegible] fresh game like venison and buffalo to a[illegible] tic Mexican food to gourmet fare. The [illegible] western slope even provides the perfec[illegible] ditions for cultivating high-altitude wine g[illegible] making a visit to one of the local vine[illegible] a fitting way to toast vacation time well-s[illegible]

For information, call (800) COLORAD[illegible] visit www.colorado.com.


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Destination: Deluxe



The city of Edinburgh as seen from Calton Hill.

Scotland

From Legends Come Celebrations

"My heart's in the Highlands," said Robert Burns in the 18th century. Were the noted poet alive today, his heart would still lie in Scotland, a country blessed not only with awe-inspiring natural beauty–from its high, rocky coast to its mist-shrouded lochs–but with age-old legends and lore that live on through faithful, yet modern, celebrations.

Edinburgh, the capital of Scotland, is a microcosm of the country's allure. Its majestic setting and predominantly stone buildings, coupled with strong intellectual traditions, have earned it the title of Athens of the North. In both Edinburgh's Old Town, built around the peak that cradles the famed Edinburgh Castle, and New Town, comprised of Neoclassical streets and squares, are many examples of the city's fine architectural heritage. Throughout the warmer months, Edinburgh buzzes with arts celebrations, lending it another apt moniker: Scotland's Festival City.

For a thoroughly cosmopolitan scene, there's Glasgow, Scotland's largest city. Here one can view priceless international art collections such as The Burrell Collection, with more than 8,000 items from Chinese Ceramics to French Impressionist painting, and The Art Gallery and Museum at Kelvingrove Park, which houses one of Britain's most vital art collections.

A country blessed with natural beauty...and age-old legends.

Glasgow is one of the UK's largest shopping districts apart from London, with designer shops and lively cafes at its Italian Centre and Princes Square, and Europe's largest glass-enclosed shopping gallery at St. Enoch Square.

Away from the cities, travelers owe it to themselves to spend time amidst the sweeping grace and beauty of the Scottish Hig
Occupying the entire northern half of the
the dramatic and unspoiled landscape
Highlands is resplendent with immens
swift-flowing streams, glens rich in seasor
ers and mountains ideally suited for hikin

As any aficionado knows, however, th
time-honored outdoor activity in Scot
golf. The spiritual birthplace of the
Scotland is home to more than 500 c
ing and scenic golf courses, both inla
along the spectacular coastline. What in
golfer wouldn't want the chance to p
instance, the historic St. Andrews cour
visits to these hallowed links, there are
accommodations from which to choose, ir
Old Course Hotel Golf and Spa and the
new St. Andrews Bay Hotel & Spa. Fc
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Regardless of one's passion, there's l
colorful Scottish festival or attraction tc
any visit memorable. Here, a samp
upcoming events:





bottom: The 17th century Craigievar Castle; band marches in front of Traquair House.

ternational Festival of the Sea–Europe's gest maritime festival, featuring tall ships and pal entertainment. Port of Leith, Edinburgh. y 23-26.

umfries & Galloway Arts Festival–annual val featuring classical, folk and jazz music well as dance, theatre, literary and chil- n's events. May 23-June 1.

ne Amateur Championship–one of Europe's st prestigious amateur golf tournaments. al Troon Golf Course, Troon. June 2-7.

lasgow International Jazz Festival–the s premier event of its kind. June 29-July 8.

• **Hebridean Celtic Festival**–four-day festival of Celtic music and related arts, featuring major artists from around the Celtic nations. July 16-19.

• **Inter-Club Regatta**–sailing regatta for all classes of boats. Lerwick Harbour, Lerwick. July 23-26.

• **Edinburgh Festival Fringe**–the largest arts festival in the world, featuring theatre, comedy, music and magic. August 3-25.

• **Edinburgh International Book Festival**–the world's largest, with leading international and Scottish authors, as well as an extensive children's program. August 9-25.

• **Edinburgh International Festival**–more than 150 performances of the best international opera, theatre, dance and music. August 10-30.

• **Perth Highland Games**–running, cycling, Highland dancing, solo piping and pipe band contests, tug-of-war and more. August 10.

• **Edinburgh International Film Festival**–one of the world's most influential film gatherings, with gala premieres, guest appearances, talks and new discoveries. August 13-24.

• **Victorian Fair**–annual Victorian-themed street fair with vendors and entertainment. New Lanark. September 7.

• **Talisker Skye & Lochalsh Food Festival**–highlighting the diversity and quality of the area's produce. Isle of Skye. September 19-23.

• **Royal National Mod**–a festival of Gaelic arts and culture featuring Gaelic song, dancing, piping, drama and literature. October 10-17.

The busy calendar makes it clear: Few deluxe destinations can lay claim to the level of culture, heritage and hospitality of this storied land.

For information about travel throughout Britain, please call (866) 589-2882 or go to www.visitbritain.com/usa3.



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Scotland

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Destination: Deluxe



The opulent façade of Bellagio in Las Vegas.

Bellagio

A Symphony for the Senses

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A stay at Bellagio is indeed an immersion.

for Mediterranean cuisine by chef Serrano and a wine cellar stocked with b from the finest European vineyards.

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Dining alongside masterpieces at Picasso.

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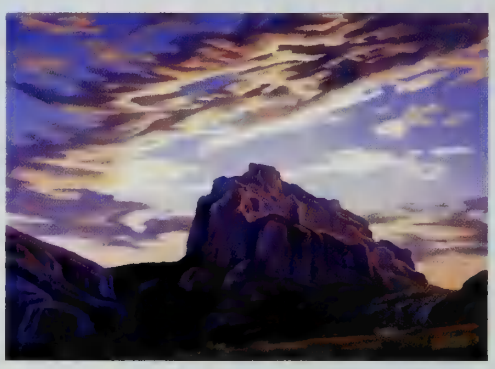
Scottsdale's magnificent McDowell Mountains.

Scottsdale
An Oasis of Art and Culture

Scottsdale, Arizona, certainly has its share of premium qualities: jaw-dropping scenery, glorious spas and challenging golf courses, superb weather, a gamut of outdoor activities and fine dining, just to name a few. But it is the city's dynamic arts community that has played a major role in building Scottsdale's status as a deluxe destination.

With more than 125 galleries and artist studios, a wealth of museums, scores of outdoor sculptures, and thousands of shows, exhibits and special events, Scottsdale is rapidly becoming known worldwide as an arts and culture mecca in the American Southwest.

To help visitors and residents alike appreciate the city's kaleidoscopic art and cultural offerings, Scottsdale has earmarked funding for a new initiative called Culture Quest Scottsdale. Through this ongoing series of innovative tours and activities created by the Scottsdale Convention & Visitors Bureau and the Scottsdale Cultural Council, travelers can enjoy exclusive behind-the-scenes excursions and access hundreds of events, both large and small, throughout the year.



Camelback Sundown by artist Ed Mell, 2000, oil on linen, 58" x 72"

Among the excursions planned for 2003 are:

- **Masters of Southwestern Architecture**, offering a visit to Paolo Soleri's Scottsdale studio and architect-guided tours of private homes.
- **The Wright Stuff**, a tour of Taliesin West and other Frank Lloyd Wright-designed buildings in the Scottsdale area.
- **Desert Photo Op**, in which guests e the desert landscape with professiona tographers.
- **Enduring Traditions**, which includes group meetings with Native American and tours of galleries and museums fe Native American art.
- **Artscene & Cuisine**, providing m insight into gallery exhibits as well as l one of Scottsdale's world-class restaur

Scottsdale is rapid becoming known worldwide as an a and culture mecc in the American Southwest.

The program also features two major, the-public events: Native Trails is a fest Native American music and tribal danc formances, as well as native foods, arts and jewelry, which runs through the e March. And the year-round Thursday ArtWalk is a Scottsdale tradition in whi downtown galleries stay open late an visitors to artists receptions, exhibit op and live entertainment.

In October, *Architectural Digest* and G will present A Feast for the Senses, an e dinary Culture Quest Scottsdale we Some of the area's most exclusive hote resort properties will host four days of ir events created especially for readers of t magazines. (Look for more information issues of *Architectural Digest* and *Gourm*

All of these exciting programs are to bring focus to the depth and vitality Scottsdale art scene.

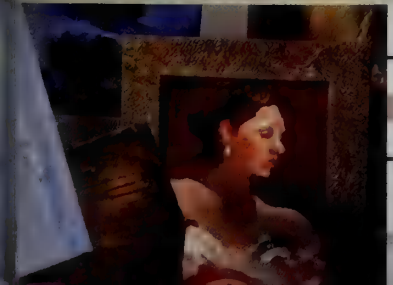
For information or to book tours, accom tions and other events, call (800) 236-7 visit www.culturequestscottsdale.com.

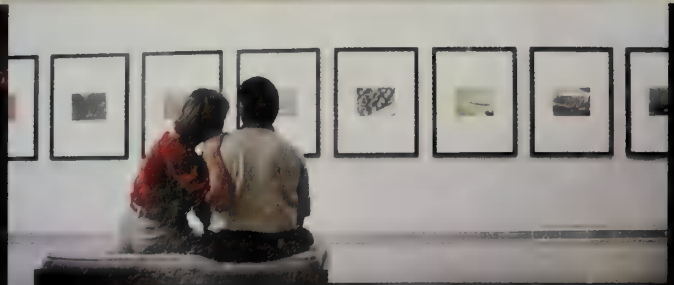


Frank Lloyd Wright said "Form and function should be one." It's our function to follow his form.

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The Broadmoor

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With the vision of becoming the grandest resort in the West, The Broadmoor opened its doors in 1918 and has lived up to this ambition ever since. Serving as a gateway to the Rocky Mountains in Colorado Springs, the hotel has achieved legendary status; it holds the distinction as the longest running consecutive winner of both the AAA Five-Diamond Award and the Mobil Travel Guide Five-Star Award.

May 2002 marked the completion of a $75 million renovation of the property. Nearly every structure in the nine-building, 3,000-acre resort was redesigned. The magnitude of the renovation is seen the moment guests arrive, in the expansive landscaping and planters lining the drive, the impressive doors that open to the exquisite Italian marble lobby floor, and an 11,000-square-foot infinity edge pool. This devotion to décor translates to the guestrooms as well; each features custom-designed furniture and bedding, historic photographs, six-light chandeliers, merino wool throws and limited-edition artwork.

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With the vision of becoming the grandest resort in the West, The Broadmoor opened its doors in 1918.



The ornate mezzanine of The Broadmoor

Whether dining at one of the resort's winning restaurants, taking in the sprawling of the Rocky Mountains and Lake Ch or partaking in a variety of one-of-a-kin ities (including riding a llama), guests Broadmoor are privy to the best the W to offer.

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Frank Lloyd Wright Home & Studio (Oak Park, IL) Photograph: Hedrich Blessing

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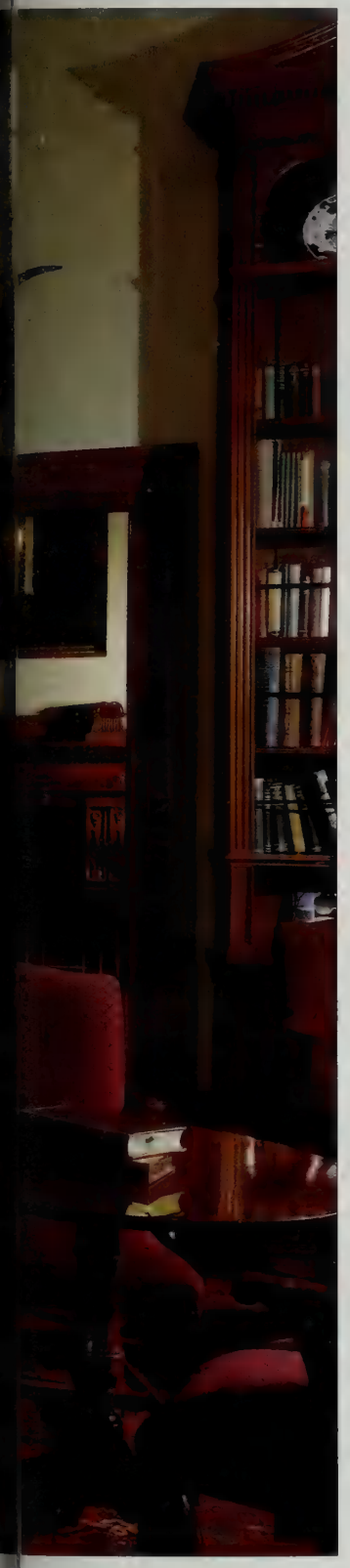

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Text by Elizabeth Lambert/Photography by Mary E. Nichols





The Roxburghe Hotel, in Scotland's Border country, conveys such a strong feeling of home that guests have been known to book all 22 rooms, substitute family photographs for those of the Duke and Duchess of Roxburghe, bring in their children, grandparents, friends and even dogs and settle in for a private house party.

The hotel was originally built as a family house; the point was to keep it that way. Since it is on the Roxburghe Estates and is not part of a chain, the duke and duchess could make it exactly as *they* felt a hotel should be. Like home. Or as much like home as possible. Their own home is Floors Castle, the 1721 masterpiece enlarged and embellished in the 19th century by Edinburgh architect William Henry Playfair.

State rooms at the castle are some of the grandest and most beautiful in Great Britain, but the private rooms are a background for comfortable family life. The duchess worked as an interior designer before she married, so she knows exactly how to give a room warmth and welcome.

When guests arrive at the hotel, be they a large group or a couple, they instantly sense they are among friends.

ABOVE: The Duke and Duchess of Roxburghe have transformed a Jacobean-style mansion built in 1853 into The Roxburghe, an intimate country house hotel. It stands amid 200 acres of woods and parkland on the banks of the River Teviot in Scotland's verdant Tweed Valley.



LEFT: A log fireplace warms the Library Bar, which is lined with its original bookcases. RIGHT: The inventive menus offered in the main dining room incorporate such specialties as local game and Tweed salmon accompanied by homegrown produce, wild mushrooms and fresh herbs.

The hotel's 22 guest rooms and suites—all named after farms on the estates—were decorated by the Duchess of Roxburghe. RIGHT: The Bowmont Suite. Colefax & Fowler green floral fabrics. Armchair fabric from the Nina Campbell Collection through Osborne & Little.

FAR RIGHT: A four-poster invites repose in the Cessford Bedroom. BELOW: The conservatory can be used for lunches, private dinners and weddings or simply as a quiet place to read. More active pursuits available to guests range from golf to fishing, from falconry to croquet.





There is bustle—but then, suddenly, guests disappear.

Golfers are booking tee times for the hotel's private championship-standard golf course; anglers are getting kitted out for the dream of a lifetime—experiencing some of the most renowned fishing in the world on the duke's own beats on the River Tweed, just two miles away.

Others are off to the stocked trout pond, the tennis courts, the croquet lawn or the circuit for four-wheel motorcycles up in the woods. Garden enthusiasts are browsing around in the borders; walkers are discovering the wild raspberries on the back drive or collecting an estate map from reception for ambles along the River Teviot and across the 200 acres with their glorious views of the Cheviot Hills.

"This landscape was my childhood," says the duke. "I

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The Ritz-Carlton

REALIZING CIRCUS MAGNATE JOHN RINGLING'S DREAM

Interior Design by Hughes Design Associates/Text by Gerald Clarke
Photography by Dan Forer

By rights, Sarasota, Florida, should be called Ringlingville. Visitors drive along Ringling Boulevard, they line up outside the Ringling Museum of Art, and they wonder at the inspired eccentricity of the Ringling home, a Venetian-style palazzo called Cà d'Zan (see *Architectural Digest*, October 2002). When they are tired of sight-seeing, they can cross over the John Ringling Causeway to enjoy some of the 130 shops and restaurants that surround St. Armands Circle—a green oasis that is one of John Ringling's most felicitous gifts to his adopted city. The only project the circus king left uncompleted was a luxurious Ritz-Carlton hotel—victim of the Florida land bust in the mid-1920s—and for years its ghostly skeleton was a mute but eloquent reminder of what might have been.

No one needs to be reminded any longer. What might have been now is. Sixty-seven years after Ringling's death, Sarasota at last has a Ritz-Carlton. Opened in November 2001, it rises 18 stories, contains 266 rooms (31 of which are suites) and sits on the former site of—what else?—the John Ringling Towers. Many things about this 21st-century Ritz-Carlton—air-conditioning and Internet connections next to the telephones, to name just two—would doubtless have astonished a man who, in a long career running the country's biggest circus, had seen just about everything. But in other ways the Sarasota Ritz *is* Ringling's hotel,



LEFT: The arrival court of the Ritz-Carlton in Sarasota, Florida. The hotel has 266 rooms, including 31 suites, and stands where the John Ringling Towers once were. BELOW: The lobby. At right, a Michael Taylor mirror hangs over a credenza from E. J. Victor. William Switzer table.



OPPOSITE: "We wanted the Cà d'Zan Bar to look like John Ringling's library," says Pamela Hughes, whose Virginia-based firm, Hughes Design Associates, completed the interiors. In the 1920s the circus tycoon began construction on a Ritz-Carlton at a nearby site; it was never finished.

BELOW: The parlor of the 2,500-square-foot Ritz-Carlton Suite. "The idea was to develop a very residential feeling for the hotel guests," Hughes says. The lamp at left and the desk chair fabric are from Schumacher. Brunschwig & Fils sofa fabric; Robert Allen drapery trim.





and the Ringling stamp is everywhere, from the Italian styling Ringling favored to the name of the hickory-paneled bar—Cà d'Zan. "We wanted to pay homage to Mr. Ringling and to the history and arts of Sarasota," says Carter Donovan, the hotel's general manager. "His dream has finally come true."

Before beginning work on the interior, Pamela Hughes, who had previously designed seven other Ritz-Carltons, did what she always does when she starts a new one—she looked, listened and asked questions. What is unique about Sarasota? What did people in Sarasota want to see in their very first luxury hotel? "For each hotel, we do a lot of research," says Hughes. "We spend a long time at it, reading all the publications, visiting the historical society, talking to a lot of people and just driving around. We want to get the real flavor of the local lifestyle. We get a sense of place, and sooner or later everything comes together."

Sarasota, she and her team discovered, is an open, friendly city, with so many transplanted midwesterners that it sometimes feels like Cleveland with palm trees. It is also—another midwestern trait—conservative and traditional. "This is not a beach town," says Hughes. "People dress up here. They didn't want something that was ultracontemporary and wild-looking. They have beautiful homes, and they wanted a

continued on page 258





"Sarasota is not a beach town. People dress up here. They wanted a beautiful, elegant hotel."



Hughes, who has done the interiors of seven other Ritz-Carltons around the country, "tried to refer to Italy in the design wherever possible." LEFT: She used a light palette for the bedroom of the Ritz-Carlton Suite. The tables are from Drexel.

TOP: Atlanta-based architect J. Lockwood Brown III gave a Tuscan influence to the waterfront façade of the 422,000-square-foot building. ABOVE: Florida landscape architect Greg Meyer planted palms around the pool, which overlooks the bay.



RIGHT: The Hôtel Royal, which is located in the renowned French spa town of Evian-les-Bains, on the south bank of Lake Geneva, was completed in 1909 by architect Jean Albert Hébrard. He built the legendary Belle Epoque edifice in honor of Edward VII, a frequent visitor.

Hôtel Royal

THE LEGENDARY SPA IN EVIAN-LES-BAINS IS REJUVENATED

Interior Design by Patrick Ribes/Text by Michael Peppiatt/Photography by Marina Faust

Like the other great spas of Europe, Evian-les-Bains owes much of its original popularity to the gargantuan meals the upper classes consumed in Edwardian times. After banquets of a dozen dishes and almost as many wines, these well-to-do folk often felt in need of a cure. Evian, which nestles at the foot of the French Alps on the south bank of Lake Geneva, was an obvious solution. The picturesque little town could boast not only the health-giving properties of its mineral water but also mountain-pure air and a soothingly tranquil setting.

By the turn of the last century Evian had become so successful that plans were laid to provide the prosperous spa with the grandest of grand hotels. It was to be named Hôtel Royal in honor of Edward VII of England (whose epic self-indulgence required frequent cures); and its restaurants, reception rooms and suites were to incorporate a degree of luxury that would impress the most sophisticated traveler. A park of 42 acres overlooking the lake was set aside, and work on the vast building, with its domes, its vaulted ceilings and its interconnected lounges, began. Two years later, in 1909, the hotel was complete, with Murano glass chandeliers, big, solid pieces of furniture by English craftsmen and frescoes that enlivened the public rooms.



LEFT: Intricate frescoes of flowers and fountains by Gustave Louis Jaulmes adorn the *grand salon*. Pierre Frey settee, chair and pillow fabric. OPPOSITE: Murano glass chandeliers illuminate the Café Royal, one of four restaurants in the hotel. Lelièvre blue-and-gold table fabric.

For the next half century nothing disturbed the peace and prosperity of this great white steamship of a hotel anchored in the hills rising over Lake Geneva. News of its amenities and the restorative powers of its spring waters spread across Europe and America. International stars and personalities from Greta Garbo to Sergei Diaghilev became devoted to the Hôtel Royal's blend of deep comfort and healthy living. However calm the environs, an exotic note would always be struck around the hotel or its landscaped gardens by a celebrity in disguise or the unmistakable form of the Aga Khan.

In 1958 the Hôtel Royal was struck by disaster: Fire broke out and destroyed its roof and two top floors. None of the guests (including Errol Flynn) were seriously hurt, but much of the structure lay in ruins. After major rebuilding, the



Paris-based designer Patrick Ribes refreshed the interiors, while respecting the original decoration. ABOVE: For the draperies in a suite, he chose a Rubelli fabric that duplicates the pattern of the frescoes in the *grand salon*. RIGHT: The sitting room of the Edward VII Suite.



resort resumed its former, leisurely rhythm and settled down to grow old gracefully. Clients proved faithful, the waters continued to work their mineral magic, and time stood still for a couple of decades—with the inevitable result that by the early 1980s the whole establishment felt and looked decidedly fusty. Decisive action was called for; the hotel management gave Parisian interior designer Patrick Ribes full powers to bring the aging establishment back to life.

"When I got there, I found this extraordinary Sleeping Beauty," recalls Ribes. "Wars had come and gone, but, miraculously, the Hôtel Royal's original décor and most of the furniture had survived. I was so struck by the feeling that this ambience could never be created again that I resisted the temptation many decorators gave in to at the time, of ripping out the old and starting all over again. So we renovated the building from top to bottom while keeping its period charm intact. But the Royal isn't a museum, and every year we look for ways of giving it a contemporary edge—such as introducing colored lights.

Nothing disturbed the peace and prosperity of the Hôtel Royal. News of its amenities and the restorative powers of its spring waters spread.



The resort's amenities, in addition to its signature spa treatments, include activities such as tennis, golf, waterskiing and horseback riding. ABOVE: A piano-shaped infinity-edge pool faces the lake. RIGHT: The hotel is situated within the verdant 42-acre Royal Parc Evian complex.



We want the Royal to stay abreast of the times."

With the hotel now nearing its centenary, the decision to preserve its past seems to have paid off handsomely. Although it can certainly lay claim to every modern comfort, the Royal still looks as if a 1920s heartthrob might materialize in its sumptuous Café Royal, where the blue-and-gold arabesques in the ceiling frescoes have been lovingly cleaned and the table silver is original. The guest rooms and suites, too, are perfect period pieces.

Meanwhile, some things have changed, and where former guests limited their cure to sipping Evian water, visitors today can choose from a wide range of sports, fitness programs and beauty treatments. The Edwardian atmosphere may remain, but the stout Edwardian silhouette is clearly no longer de rigueur at the Hôtel Royal. □

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Kersefontein Guest Farm







Kersefontein Guest Farm, in South Africa, is a Cape Dutch manor established almost 250 years ago. Owner Julian Melck recently renovated portions of the estate, making rooms available to guests. TOP: The main house. ABOVE: The pub is located in what was once the cookhouse.

For nearly 250 years now Kersefontein, a farm in the remote sand veldt of South Africa's West Coast, north of Cape Town, has been owned and run by the Melck family. Appearing to exist in a glorious and romantic time warp, the Cape Dutch manor house stands on the banks of the Berg River, its original out-

PRESERVING 18TH-CENTURY CAPE DUTCH HISTORY ON A FAMILY-OWNED ESTATE

Interior Design by Graham Viney
Text and Photography by Tim Beddow



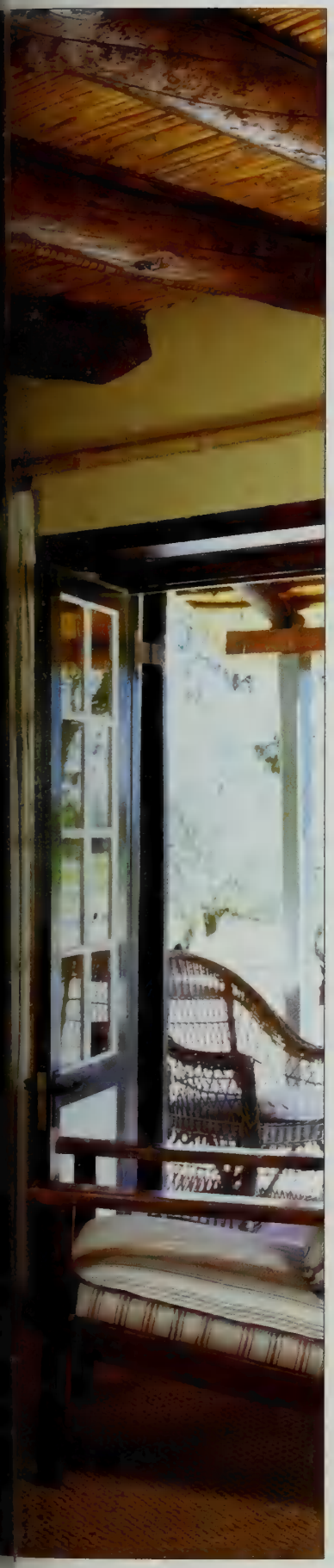
buildings resembling a village street. You could be forgiven for thinking it might be a film set.

Eighth-generation owner Julian Melck recently decided to renovate some of these buildings for guests and called on interior designer Graham Viney to collaborate. The main goal was to not affect in any way the unique character of the farm while producing historically sympathetic and comfortable rooms for visitors. The results—due to Melck and Viney's care and attention to detail—are an unqualified success.

The house has been a family home since Martin Melck purchased it in 1770. "It's the real thing," says Viney, "a Cape manor farmed by generations of Cape squires and not an overprettied, overembellished Cape house bought at a later date by rich owners and—beautiful as those houses often are—made into a 20th- or 21st-century ideal of glamorous living." Considerable additions have been made to Kersefontein over the years, most notably in Regency and Victorian times, when a large dining room and a drawing room were built, effectively creating a new south façade. The most recent alterations have taken place in the adjacent outbuildings. These were used for a variety of purposes: as a cookhouse, a school and even a *jongmans huis*, or house for the eldest son.

Designer Graham Viney found a pair of leather club chairs belonging to Melck's great-grandfather and a circa 1855 birdcage in the attic of the main house. He had them restored and placed them in the Victorian guest cottage, one of Kersefontein's several renovated outbuildings.





LEFT: Eucalyptus beams brace the Spanish-reed ceiling in the bedroom of the African cottage. A print from Captain W. Cornwallis Harris's *Portraits of Game and Wild Animals of Southern Africa* hangs beside the bed. RIGHT: A William IV table and chairs outfit the dining room.

Fortunately, restoration is in the Melck blood. Says Julian Melck, "I began in the 1990s, but it's really a process that's just a continuation of work done in the 1950s by my parents. I love working with buildings and reading up on their construction. I had a strong wish to restore the farmyard—which is unique in South Africa due to its 'village street' layout and comprehensive collection of structures—to its original beauty." To this end, iron roofs installed by the Victorian generation were rethatched, ceilings of wood and reed reintroduced and a general program of refitting undertaken.

Once Melck had decided which buildings would be converted, Viney began working with the interiors. The *jongmans huis* has been christened the Victorian cottage and now contains two guest rooms and a sitting room. The old school has become the African cottage. Melck wanted the rooms to feel as though they had evolved. Viney, who is well known for his sensitive interpretation of style in historic houses, instigated a search in the attic of the main house. "It yielded a dazzling collection of Cape furniture that provided clues for the rooms' décor," the designer says.

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RIGHT: Kersefontein, where sheep and cattle have been raised for centuries, continues to be a working farm. Eucalyptus and pepper trees shade the outbuildings. ABOVE RIGHT: The Victorian cottage was formerly the *jongmans huis*, or house for the eldest son.









ABOVE: The Maison Place Royale occupies a 19th-century town house on Montreal's historic Place Royale and is available to a single guest or a group. BELOW: A Rainbow chair by furniture designer Patrick Norguet contrasts with white furnishings in the guest living room.

Imagine arriving in a city and, instead of checking into a hotel, installing yourself in a historic and beautifully appointed town house that provides every comfort and convenience of the electronic age. Such is the idea behind Maison Place Royale, located in the heart of old Montreal. Like the city itself, which was settled in the 1640s, the Place Royale has roots going back hundreds of years, and in its present form it dates from Victorian times.

A little more than two years ago native Quebecois Denis Blais bought one of these structures, an 1860 four-story corner building that had been the city's first apothecary. An artist, writer, designer and restaurateur, Blais had long been resident in England, where he cofounded the Belgo restaurant chain, for which he created prizewinning settings that spawned his design company, Vingt-Douze. Although

Owner Denis Blais designed the interiors. "Living in London, I'm used to working with historic buildings, but we love modern interiors," he says. BELOW: His halo light hangs above the maple table in the kitchen. He also created the glass cabinet and counters.





Maison Place Royale

STATE-OF-THE-ART AMENITIES WITH A FRENCH CANADIAN FLAVOR

Text by Christopher Finch/Photography by Michael Moran





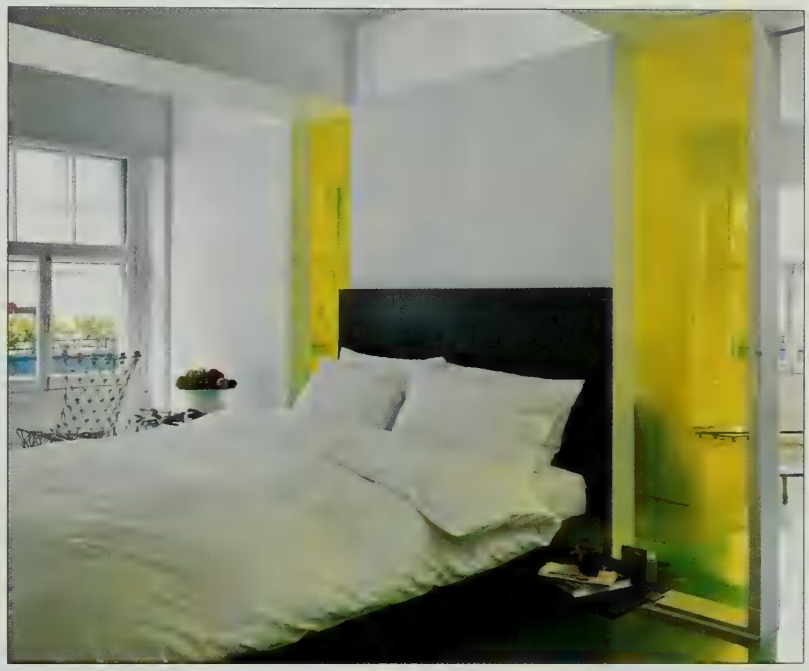


an expatriate, he retained close ties to Montreal, which he describes as "the magical metropolis of my early years—a unique place with its own style and humor." His first idea for the house on Place Royale was to use it as a gallery to showcase the work of Vingt-Douze. Quickly, however, this notion evolved into something else.

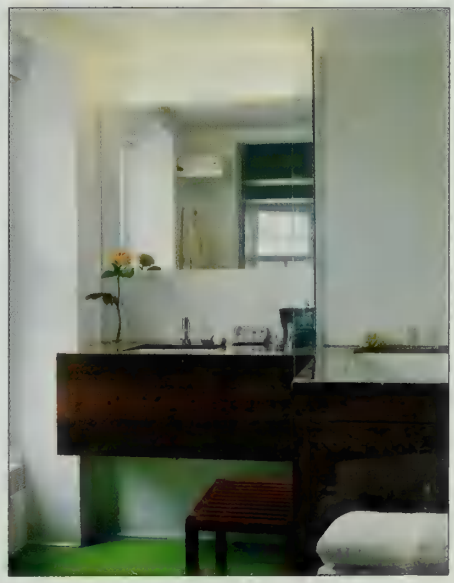
"I travel a great deal," he explains, "and I am often disappointed with the available lodgings. The big hotels tend to be impersonal; the smaller boutique hotels are sometimes poorly run. It would be wonderful, I thought, for someone to be able to come to Montreal and rent an entire town house that would provide luxurious accommodations and work space, high-speed Internet hookups, satellite television—everything you would expect at home and perhaps more. You need a chef or concierge service? That can be arranged."

Blais's reputation has been built on introducing lively contemporary design into traditional settings, a principle he applied to Maison Place Royale. The building's exterior remains in its original

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LEFT: At the foot of the master bedroom's bed, designed by Blais and collaborator Jean Monastesse, a steel-framed Corian bathtub is illuminated by a blue skylight. BELOW: The third-floor guest room bed is flanked by yellow glass panels. A knotted chair rests by the window.

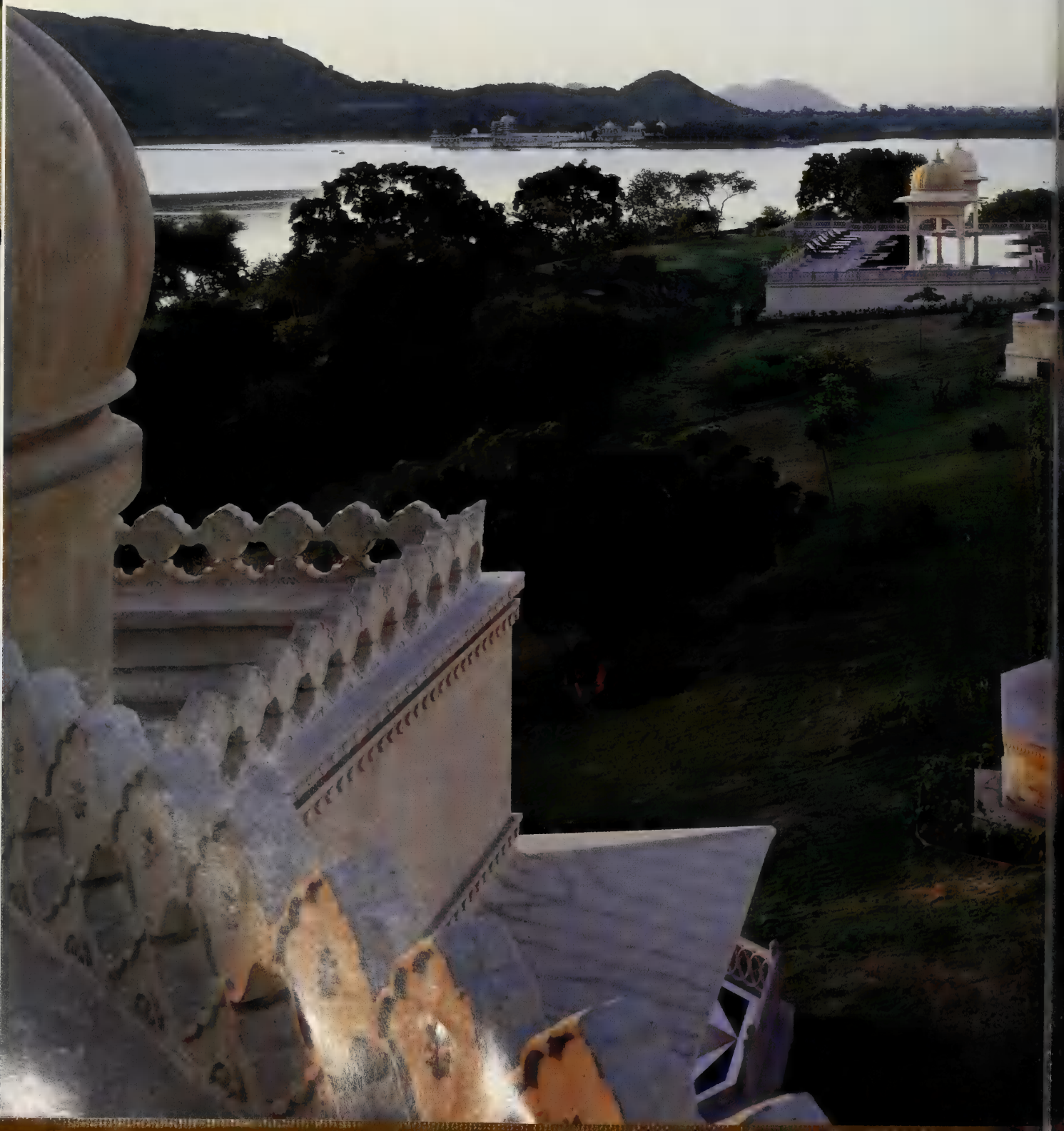


Above: The *ipe*-wood counters and tub in the guest bath complement the sleek, contemporary furnishings. "The house is full of references to French Canadian culture, but they're always presented in a way that reflects the vitality of present-day Quebec," Blais points out.

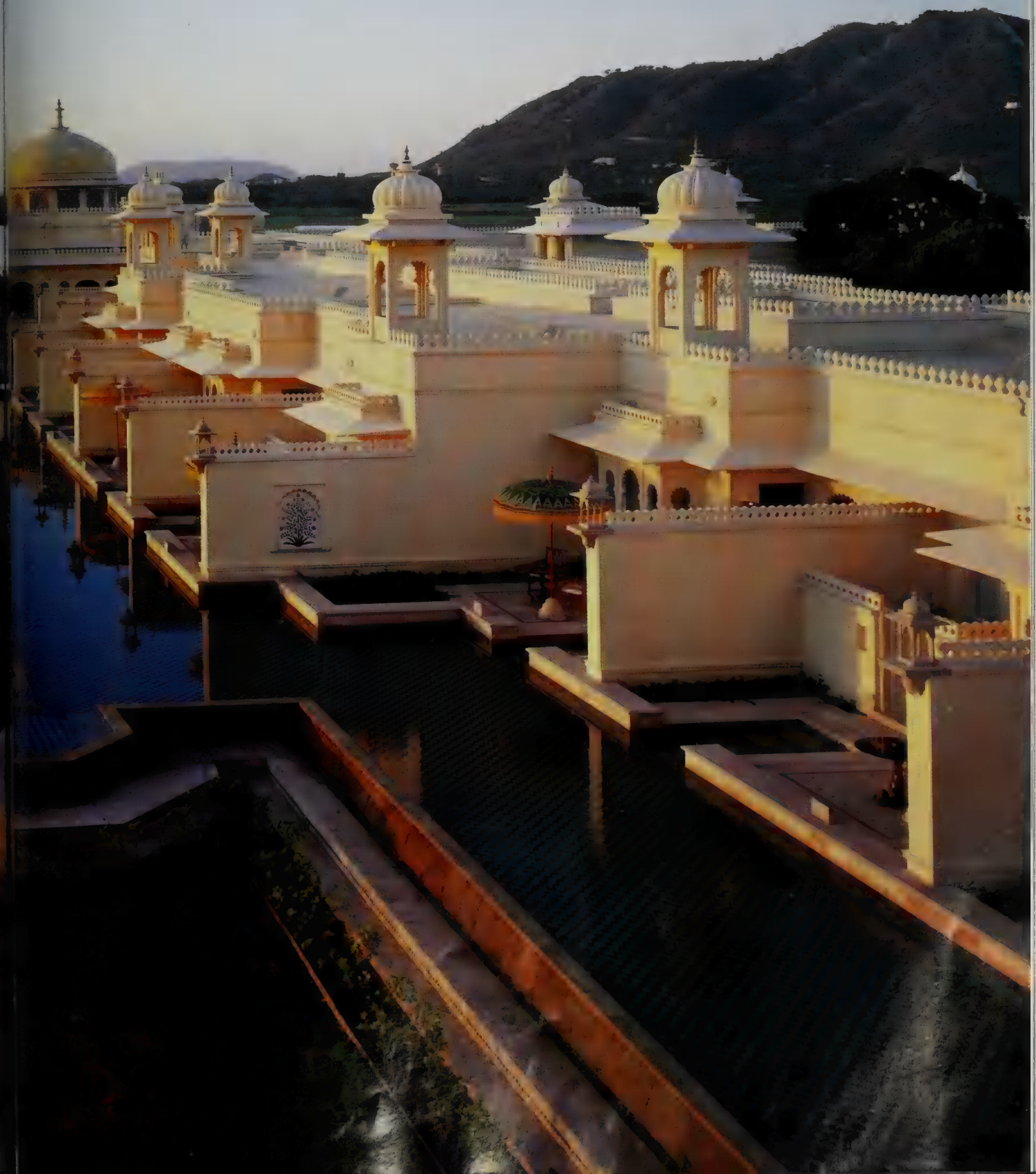
Udaivilas

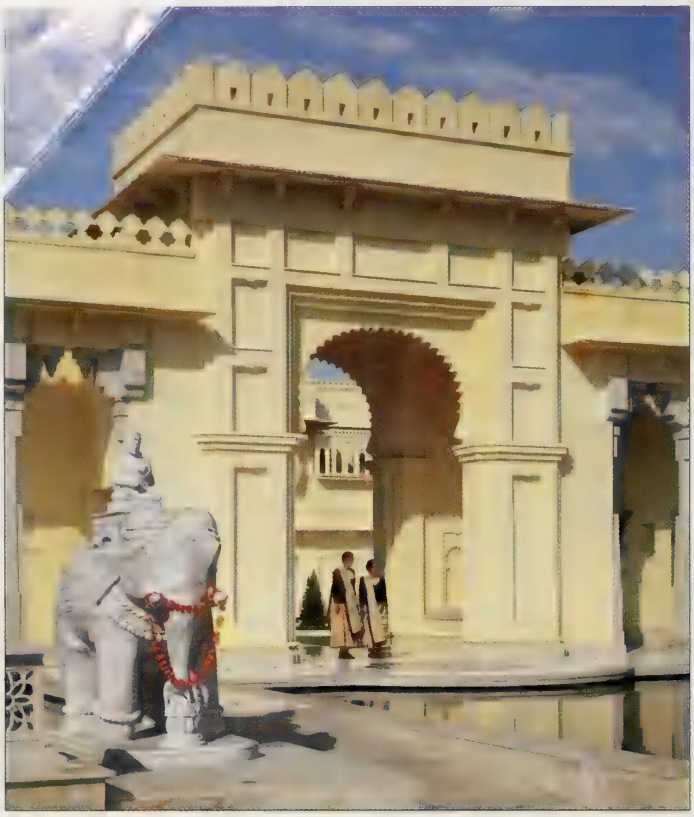
A SUMPTUOUS RESORT PAYS HOMAGE TO INDIAN PALACES

Architecture by Abhikram/Interior Design by Lim, Teo + Wilkes Design Works
Text by Dena Kaye/Photography by Erhard Pfeiffer



Situated along Lake Pichola in Udaipur, India, Udaivilas occupies 30 acres and offers 90 rooms, including five suites. Architects Nimish Patel and Parul Zaveri, whose firm, Abhikram, is in India, set about creating a resort that evoked traditional Mewari architecture. THESE PAGES: A pool measuring more than 800 feet in length borders guest rooms.



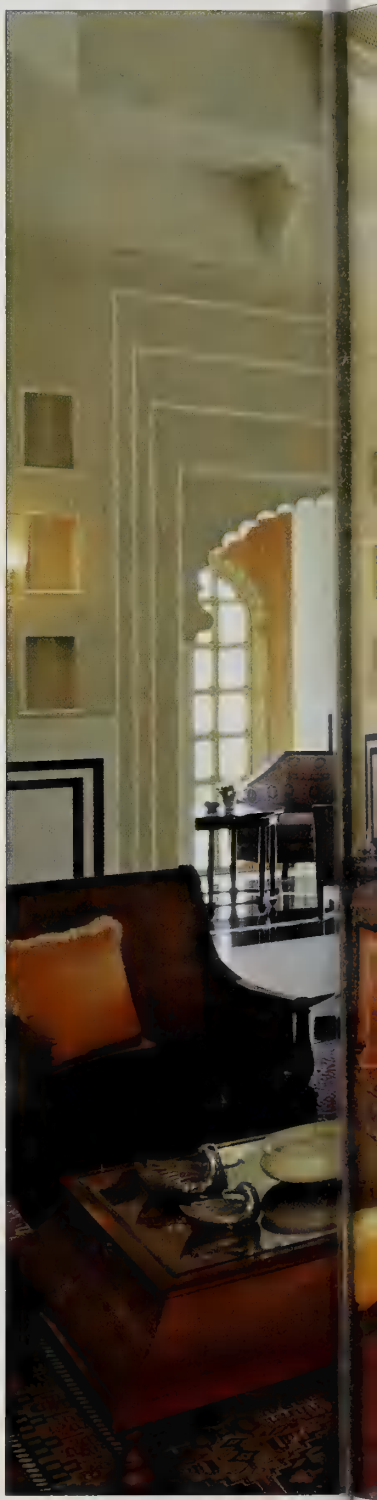


ABOVE: Staff greet visitors beneath a cusped arch at the main entrance. BELOW: Designer Jeffrey Wilkes, of Malaysia-based Lim, Teo + Wilkes Design Works, placed a chandelier above a marble fountain in the lobby. Lining the domed ceiling are floral paintings on gold leaf by Jaipur artist Ghanshyam Mimbark. The floor is of Udaipur and Thásos marble.



Putting aside the occasional folly of India's maharajas, like hanging an elephant from the ceiling to make sure it could support an equally weighty chandelier, India's erstwhile rulers bequeathed the world a priceless inheritance. Their magnificent and often surreal palaces changed the face of India and remain, as one writer observed, "eloquent witnesses to a life of grandeur and nobility, of ritual and formality, of tradition and honor, a life that will not return." This legacy inspired P. R. S. Oberoi, chairman of The Oberoi Group, to build Udaivilas (pronounced Oo-dye-VIL-las). As he succinctly decreed to his design group: "We are building a palace."

His second commandment dictated that the "new" palace should respect and represent the continuity of Mewari tradition in all aspects. The city of Udaipur, once the capital of Mewar, a princely state in Rajasthan, provided a rich context. Founded in the 16th century, the city has a heritage that begins with the architecture itself and continues with such design details as mirrored mosaics, miniature paintings and recipes served only to royalty. The maharanas of Mewar were known for their fierce independence and valor, managing to keep the marauding Mughals at bay. (It is one of the reasons Udaipur's ruler has been known as the maharana, the greatest of warrior kings.) And they built like mad. Today Udaipur, with its graceful setting on Lake Pichola, against the backdrop of the Aravalli Hills, with opulent palaces, bustling bazaars and provincial feel, has earned the double sobriquet of India's most fabled and romantic city. Udaivilas both reflects and honors its inspiration.



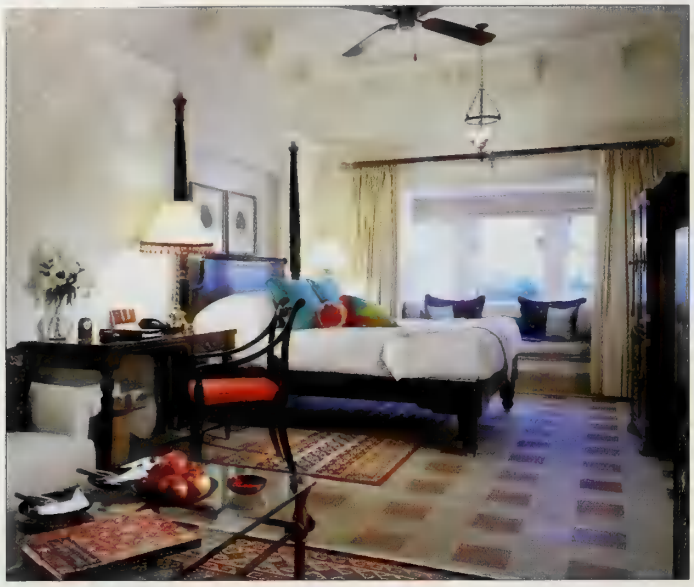
Udaivilas is a 30-acre resort located on land along the lake where the maharanas of Mewar once began their hunting trips. The predominantly single-story structure rises with the slope of the land, creating different levels and stunning views of the 17th- and 18th-century island pal-



aces and the long, sprawling City Palace. "The design is an assimilation of the spaces in traditional royal residential palaces, using Mewari architectural elements," says architect Nimish Patel, who, with partner Parul Zaveri, conceived the building. Guests are ferried across the lake and arrive by golf cart at the main gate, whose large cusped arch has historically been used by Mewar craftsmen. Other Mewari features, such as large domes and cupolas (*ghummats* and *ghumtis*), arrest the eye and define the Udaivilas skyline. Chhatris, or ornamental pavilions, dot the roofline.

The entire complex—with 90 rooms, including five suites—is a creamy white monotone that instills an overall serenity. This effect is achieved with *ghutai*, a traditional lime-plastering technique that requires up to 18 months of preparation and is known to last centuries without any mainte-

In the bar just off the lobby, Wilkes made intimate seating areas with burlwood-and-leather armchairs and chenille-covered sofas surrounding low tables. "The design will never look outdated," says Wilkes. "It's essentially a canvas to which the future will add layer upon layer."

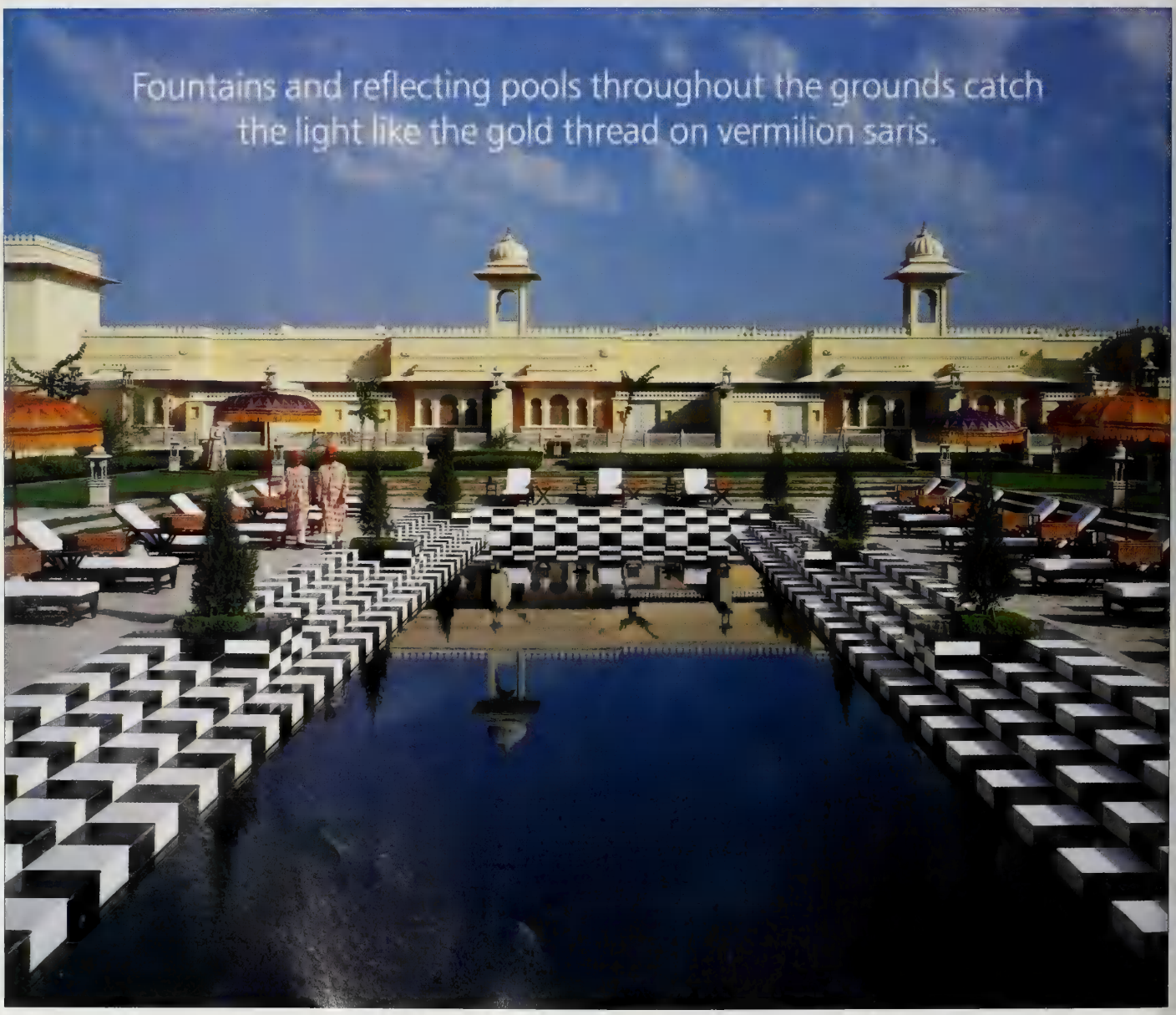


nance. Udaivilas rambles elegantly around verdant gardens and courtyards. One courtyard has a dramatic, rectangular swimming pool rimmed with alternating squares of black-granite and white-marble steps leading down to the water; another features a pond with large, carved marble lily pads. Fountains and reflecting pools throughout the grounds soothe the soul like a restful yoga pose and catch the light like the gold thread on vermilion saris.

LEFT: A guest room has a *jharokha*, or window seat, that looks out onto a private terrace. BELOW: A pool with checkered granite and marble steps anchors one of three principal courtyards. The landscape architecture is by Bill Bensley, of Bensley Design Studios in Bangkok.

Sumptuous but refined, the lobby sets the interior theme of Udaivilas. A large dome with floral painting on gold leaf gives an arrival royal importance. "An eclectic approach to the décor was most suitable," says Malaysia-based designer Jeffrey Wilkes. "Applied decoration, like mirror inlay, was inspired by Udaipur's Lake Palace and City Palace. We also used Déco-

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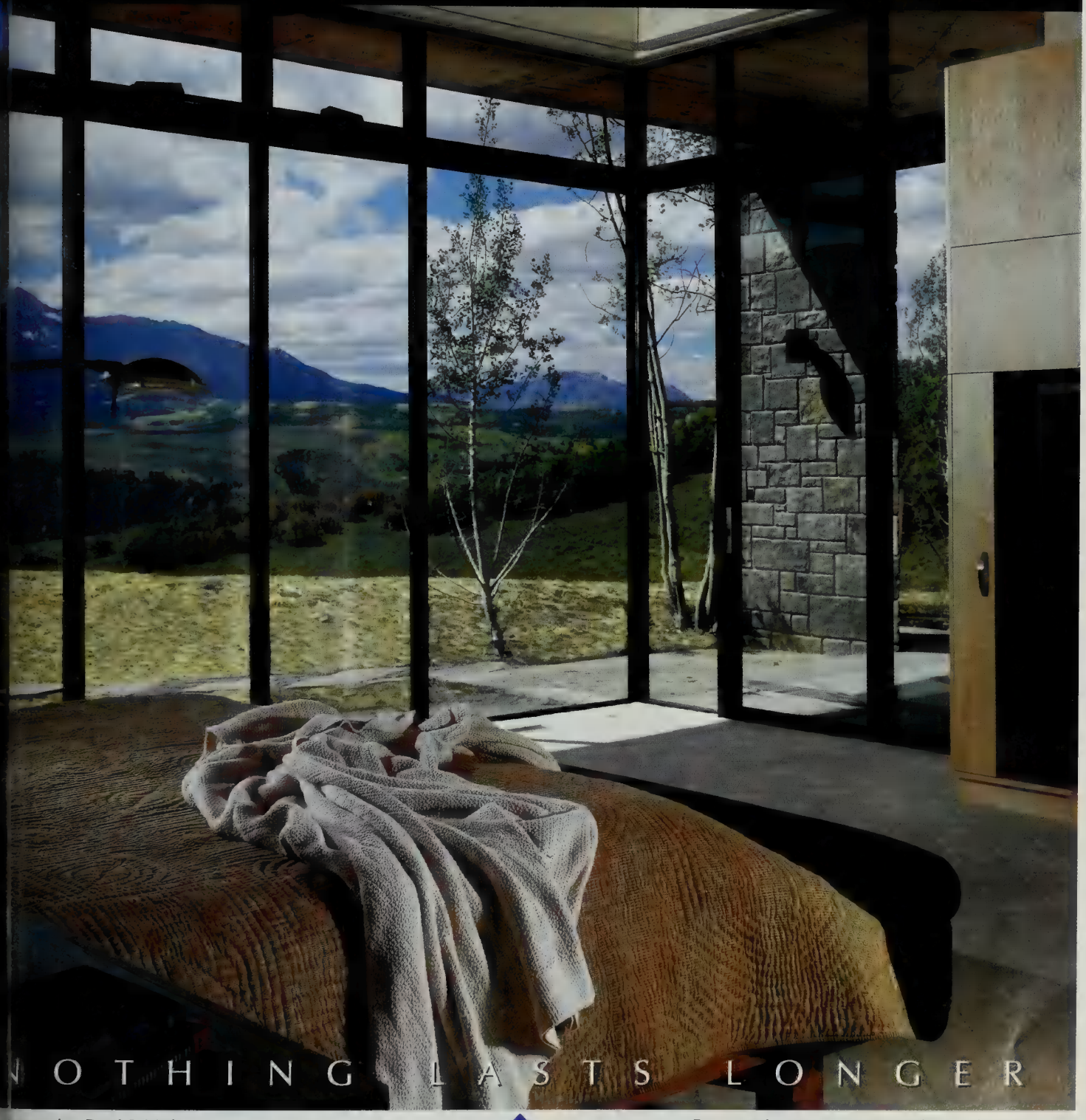
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All in the Details

A PENTHOUSE ON KEY BISCAYNE RADIATES SUBTLETY AND WARMTH



"My clients moved to Key Biscayne from New York, so they wanted a Manhattan ambience in their apartment," says Greg Jordan. The portrait is by Manolo Valdés. Marvin Alexander lanterns. Lee Jofa linen velvet. Pierre Frey outer sofa fabric. Osborne & Little wallcovering.


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Interior Design by Greg Jordan
Text by Richard Conniff
Photography by Dan Forer





"We gutted the place down to its steel and concrete and then reapportioned all of the rooms," says Jordan (above). "There's a prewar apartment feeling to it now." OPPOSITE: "The glass walls of the living room slide open so that it and the covered terrace can become one space."

RIGHT: "The dining room takes up a corner and floats above the seascape," says the designer. "We installed curtain pockets in the archway to allow privacy for parties." Holly Hunt dining table. Empire mahogany pedestal, Lee Calicchio. Chair fabric from Pierre Frey.

The first time Greg Jordan visited his clients' penthouse apartment on Key Biscayne, it looked like a SoHo loft gone wrong. Living room, dining room, family room and entrance puddled over from one to the next in a plan the designer calls "amorphous open spaces hooked together."

"It had no warmth," the wife readily agrees, "no moldings, no room separations. It was really not nice."

This was strong talk, particularly since her husband happened to be the developer of the building. What might easily have been the fatal moment occurred when Jordan stepped 15 feet beyond the door and drew a line cutting off an imaginary entrance area from the apartment's chief redeeming feature: the endless vista of the Atlantic Ocean.

"Put a wall here," he said.

"What are you, nuts?" the husband exclaimed, in the horrified voice of every husband ever doomed to lose a design debate. "Are you crazy?" He had spent much of the past few years parceling up the 44-acre development that includes this apartment building, and that had always meant selling one big thing: water views. But as the husband himself now puts it, "Why show the ocean the minute people walk in the door? There has to be some intrigue."

The entrance is now an elegant space, a sort of preamble, tempting the visitor to linger over the Scottish tall case clock or the raku bowl, delicate as bird bone, on the mahogany pedestal table. The hardwood floor is stenciled with a faux rug, and the feeling is more Park Avenue than SoHo. After a moment, the light flooding through doorways on either side gently urges the visitor on into the living room, where the ocean view now comes as a glorious revelation.

"I thought that was so important," the husband says, having found victory in surrender, "for the designer to tell the developer of the building that he and his architect didn't design the apartment properly." It was the beginning of total trust in Jordan and associate designer Robert Southern, a trust made more remarkable because the wife had once worked as a design assistant to Mark Hampton. "But she was content

[illegible] is the only dark, [illegible] and, really, the apartment's [illegible] with color," Jordan points out. On the wall is *Untitled* by Joe Andoe. English mahogany-and-leather writing desk from Kentshire Galleries. Christopher Norman printed linen. Stark carpet.

"Why show the ocean the minute people walk in the door? There has to be some intrigue."

OPPOSITE: "A soft garden room is what I had in mind for the master bedroom." The chinoiserie bed is hand-painted. English tiered console, right, and Regency rosewood table from Niall Smith. Inner bed drapery fabric, Schumacher; outer, Henry Calvin; Scalamandré trim.



to say, 'These are the things I like; you take it from there,'" says Jordan. "She was willing to be in this discovery with us."

The Park Avenue feeling of the apartment was critical to the family, because they were relocating from Manhattan after many years there. But they also wanted the interiors to reflect their new environment. "I was very big on the colors outside the apartment being the only ones we used inside," says Jordan, "the sand, the beach, the ocean. At the same time, it was their primary residence, so I didn't want beachy fabrics." The husband also dictated limits: "I can't handle a patterned rug with a patterned sofa," he said. "I need simplicity."

Jordan's challenge was to find the richness in this palette, often by drawing out subtle details of texture in the upholstery fabrics. When he first showed the wife the trellis design he was thinking of for the living room pillows, for instance, he had a sample of what she describes as "the most hideous suede fabric. But he said, 'No, no, no, we're going to change the background.'" The same trellis is now hand-embroidered in white silk thread on a beige silk-and-cotton canvas. "He has this way of being creative in the little things as well," she says.

The absence of strong colors required absolute attention to detail: "You can hide a lot of things with color that you can't when you're working in a neutral palette," Jordan explains. "It calls on the furniture to be better."

For the master bedroom, the designer commissioned a grisaille mural that depicts ferns, palms, Spanish moss and other plants indigenous to the tropics against a fanciful mountain landscape. The effect is like stepping into a botanical print from one of the great 18th-century explorers. And yet it also fits Key Biscayne.

As the transformation progressed and the original plan for the apartment vanished, the husband could have played the time-honored part, rolling his eyes a little, grimacing a lot and gradually fad-





ing away. Instead, Jordan says, "There were so many things he got excited about that it made me want to figure out little treats for him"—a mahogany-paneled library of the sort he had always coveted and a private office behind a hidden door off the master bedroom.

The family went back to New York for the final months of the project, to give their designer a free hand. When they were about to return with their new baby, Jordan had their clothes shipped down and hung in the closets and their dishes unpacked and put away. "They flew back and unlocked the door and walked in," he recalls, and the husband was so delighted he did not go out again for a month. "How did you know what I wanted when I didn't have the words to describe it to you?" he asked Jordan.

"The success of a room or of a job isn't what you see," the designer reflects. "It's what you feel." And for these New York clients, Key Biscayne now felt like home. □

ABOVE: The guest room, which is accessed via a hidden door in the library bookshelves, is enveloped in what Jordan calls a "beautiful, neutral toile." The engravings of birds and the furniture, including a painted canapé and a bergère, are 19th-century French. Stark carpet.

RIGHT: "You could almost say the master bath is an outdoor bath. Two walls look out to a private terrace with views of Biscayne Bay and Miami." Christopher Norman wallcovering. OPPOSITE: Teak tables and chairs arranged on the terrace can accommodate 14 for dinner.





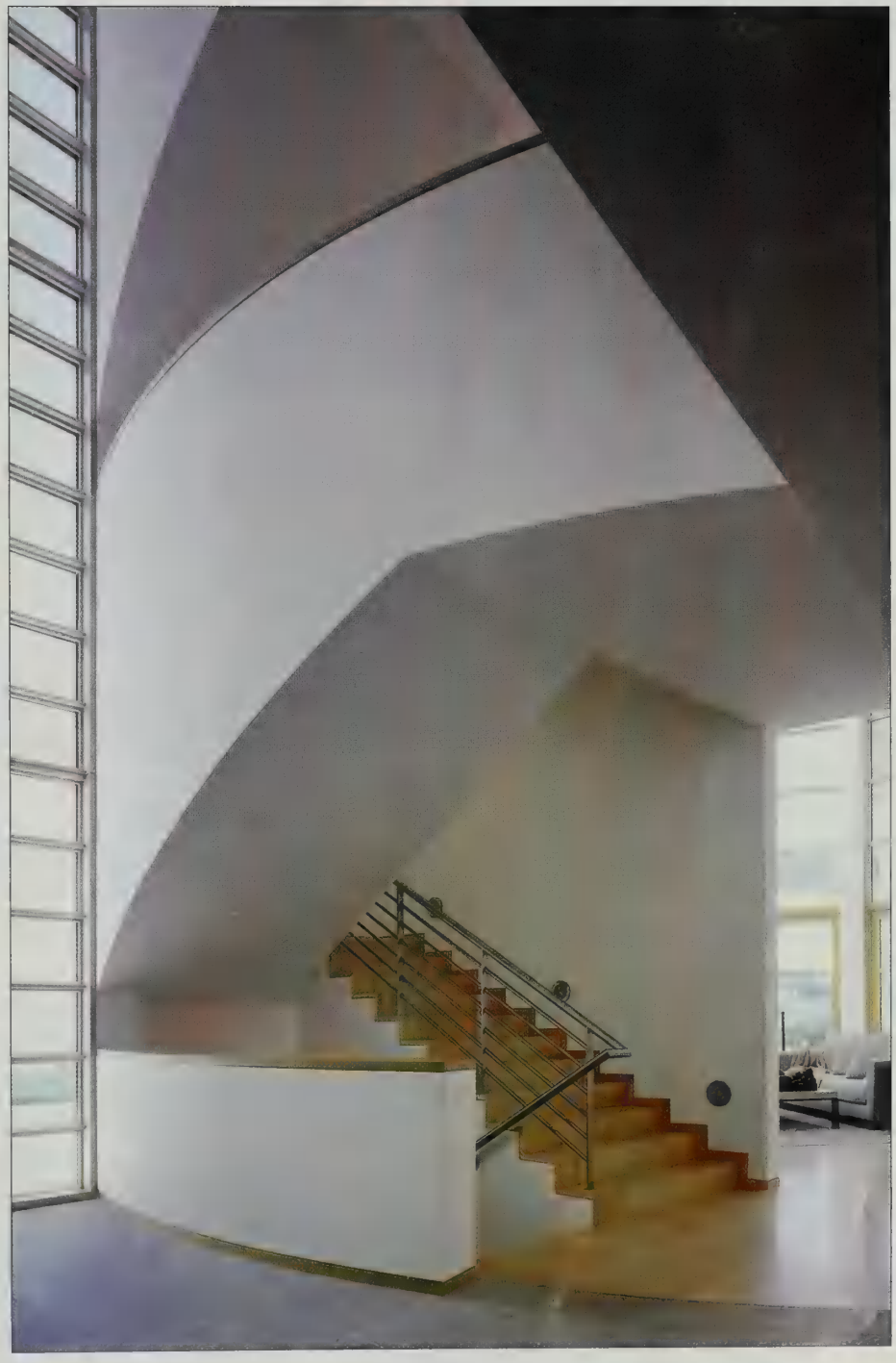


Stucco, teak, glass and stainless steel coalesce in a contemporary Bel-Air house designed by Gwathmey Siegel. "The inverted cone anchors, or pins, the composition to the site," says architect Charles Gwathmey, who collaborated with associate Gerald Gendreau. OPPOSITE: A three-story geometric staircase climbs inside.

Lessons in Geometry

CHARLES GWATHMEY ORCHESTRATES COMPLEX VOLUMES IN BEL-AIR





Architecture and Interior Design by Gwathmey Siegel
Text by Judith Thurman/Photography by Scott Frances



The terraced palisades of Bel-Air, California, have much in common with the scrubby highlands of the Riviera. They are both ultraexclusive residential enclaves of intense light and balmy air. The ocean shimmers on the horizon, and the hills are alive with the silence of money. At every hairpin turn, a discreetly secured grille leads to some fantastically deluxe abode. Many are faux-provincial confections: a *mas* here, a hacienda there, a château with froufrou masonry. But occasionally, a landowner has had the vision to match his means. Such is the case of an adventurous couple who commissioned a contemporary Bel-Air masterpiece by Charles Gwathmey.

ABOVE: The rotunda, which commands the south end of the structure, encloses the living room in its lower levels, with the square master bedroom at top. OPPOSITE: Floor-to-ceiling multipaned windows crowned with skylights frame sweeping views of the city and the Pacific beyond. Elizabeth Eakins rug.

From any angle ("and the asymmetries yield a *lot* of perimeter," says the architect), the authorship of this dazzling white mansion in teak, glass and stucco is as unmistakable as that of a Palladian villa. The complex geometry, the tension between solids and voids, the cantilevered balconies, the collage of volumes, but most tellingly, the flamboyant virtuosity tempered by modernist rigor, are all Gwathmey signatures. In this case, he notes, "the site was unique, in that the house sits on a plateau 60 feet below its entrance. You descend to it on a curved driveway flanked by trees that shield the architecture from view until you reach the motor court. That delay intensifies your expectations and heightens the drama of arrival. But the house itself—inside



"The property was unusual in that one accessed it from its highest level and went down to a buildable plateau," says Gwathmey (above).


"This house," says Gwathmey, "reminds me
of a magically versatile musical instrument.
You almost feel that you can play its forms."
ARTODAY



The master suite unfolds on the third floor, off the stair landing. "We located the separate children's area in the horizontal wing; this is my clients' private space. It's like a floating tree house," Gwathmey points out. Assisting him on the project was interiors associate Eva Frank.

and out—was designed to provide a series of revelations: a suspensefully unfolding spatial narrative. The west façade is more a sculptural, solid massing that sets up an expectation of both architecture and panoramic views."

The clients had interviewed 15 prominent architects before hiring the firm of Gwathmey Siegel, which they did after visiting the magisterial beach house that Gwathmey designed for a Hollywood executive (see *Architectural Digest*, November 2000) and meeting at the two-acre site with him and associate partner-in-charge Gerald Gendreau to discuss the firm's strategy for it. "There was a funny little brick bungalow buried in the trees," recalls Gwathmey. "It had no views and was swamped by evergreens and eucalyptus. I sketched a diagram for the new house on the spot that was surprisingly close to our finished plans. From the beginning, I envisaged the sequence of courtyards and reflecting pools, the spatial layers, the fragmented symmetry and a conical fulcrum that anchored the composition. It was important to engage the house with its landscape, balancing containment with expansiveness, and to create privacy for a couple with children."





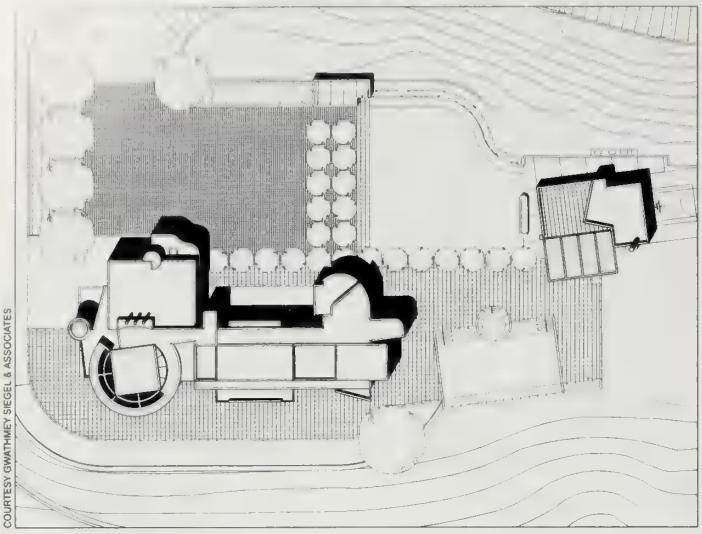
There is something about the career of architecture—perhaps its inherent strenuousness, mental and physical—that promotes longevity. Like those great orchestra conductors who reach their prime when other men retire, architects of the first rank seem to flourish creatively on the far side of middle age. At 64, Gwathmey is at the top of his form. "I feel a calm," he explains, "that I've never experienced—a paring away of the inessential. My practice is very varied. We're currently designing a ranch, a Washington, D.C., estate, three museums, a condominium tower and the new Basketball Hall of Fame. One day I would love to do a church—something pure and small, like my parents' house on Long Island [see *Architectural Digest*, September 2002]. That was my first commission, and returning after 38 years, it feels like a chapel. In so much of my recent work, there's an interesting convergence of extremes: luxury with austerity."

Though a Gwathmey house tour tends to become a passionately technical master class—a discussion of axes, counterpoint and "volumetric articulation"—he can appraise his work with poetic clarity. "This house," he says, "reminds me of a magically versatile musical instrument. You almost feel that you can play its forms. In other respects, it's like an intricate paper cutout that morphs into three dimensions. But it also



"The residence's primary volumetric element, orienting south and west, accommodates, among other rooms, the entrance hall and living room on the first floor and two studies on the second," says Gwathmey. TOP: "We designed the cabinets and desk in a study as sculptural forms." ABOVE: The hot tub adjacent to the master bedroom is set into the cone.

"I'd describe the formal organization of the whole as a layered, sequential landscape/architecture integration, with the buildings—the main house and the guesthouse—defining major outdoor spaces."



COURTESY GWATHMEY SIEGEL & ASSOCIATES

BELOW: "The guesthouse/sauna acts as an object in the landscape in counterpoint to the main house as a cornice to the palisade," comments Gwathmey. A trellis fitted out with retractable canvas shades shelters its casual bar/dining/sitting area and open-air fireplace.

ABOVE: The site plan. "The way volumes interplay on the two acres makes maximum use of the lot and establishes a dynamic dialogue between the buildings." RIGHT: A motor court fans out before the "more solid entrance façade. The trees extend the area to the pool terrace."

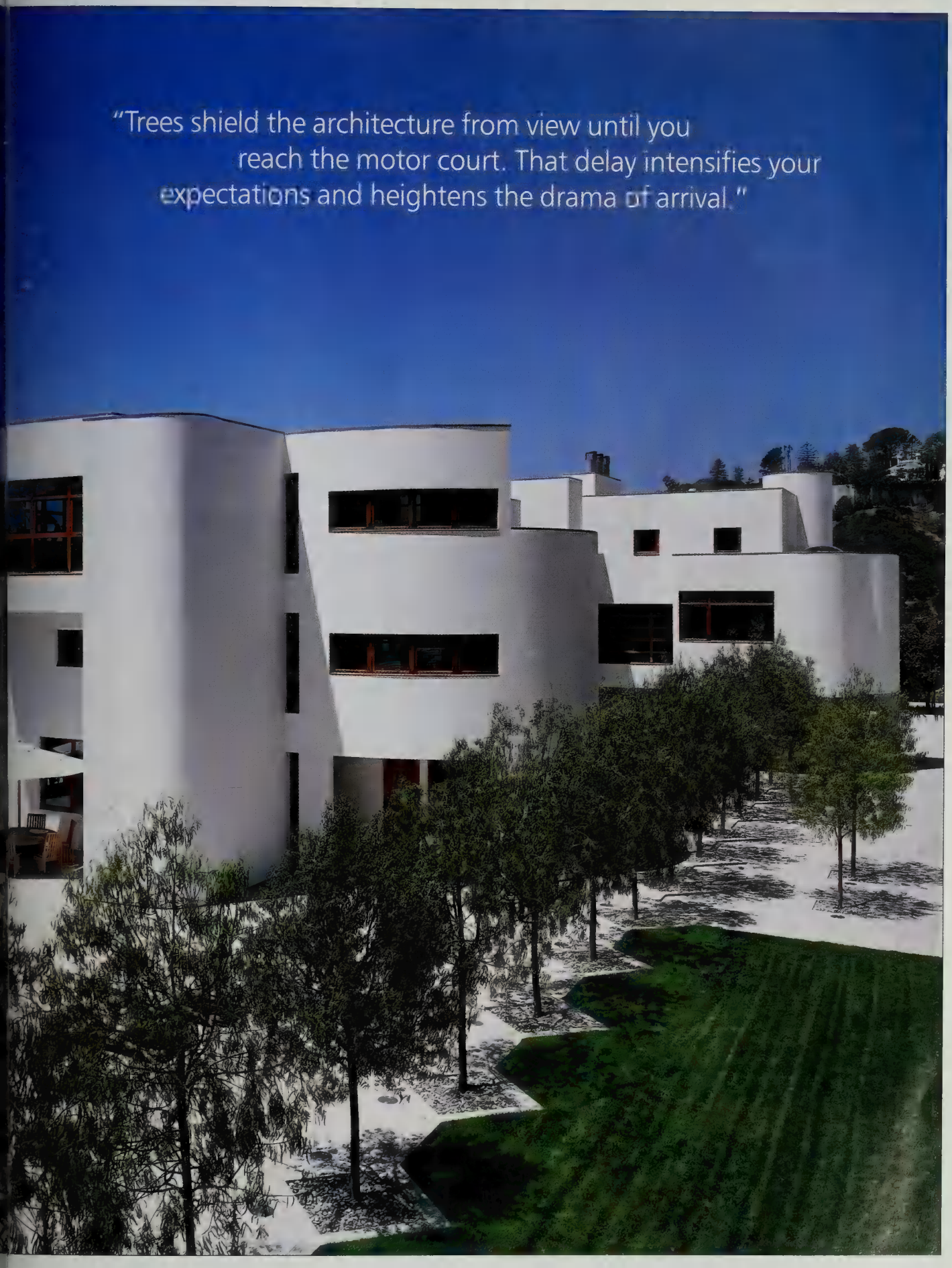




has the monumental heft of an iceberg carved by the elements: rounded in places, sharpened in others." And with that image, one suddenly perceives the guesthouse as an elegant little floe that has drifted away from the central mass on the emerald sea of the lawns.

His clients, says the architect, committed something more to the project than the very substantial resources it obviously required. "They are two strong-willed people of character and refinement who ask tough questions, which is something I admire. Our dialogue was taut but always mutually nourishing. The husband and wife are equally accomplished in different fields—science and business. Her northern Eu-

continued on page 261


"Trees shield the architecture from view until you
reach the motor court. That delay intensifies your
expectations and heightens the drama of arrival."

Cocooning on Long Island

FAITH POPCORN'S WEEKEND CABIN ON GEORGICA POND

Architecture by Frank Greenwald, AIA/Interior Design by Bray-Schaible
Text by Gerald Clarke/Photography by Scott Frances







Faith Popcorn makes her living—and a very good living it is—peering into the future and spotting trends before anyone else. The "Nostradamus of Marketing," *Fortune* magazine named her, and she was one of the first to announce that SUVs would soon take over the highways. Long before terrorism became a concern, Popcorn also predicted that, alarmed by a hectic and even dangerous world, people would turn inward and seek refuge in warm and comfortable homes like those they remembered from childhood. "The future bears a resemblance to the past, only more so," wrote Popcorn, whose books—*The Popcorn Report*, *Clicking*, *EVEolution* and *Dictionary of the Future*—are crowded with such catchy aphorisms.

Cocooning was the word Popcorn used to describe that back-to-the-future trend, and she found her own cocoon in 1985, in a tiny—a really, really tiny—one-story, 600-square-foot cottage in Wainscott, a hamlet on eastern Long Island. An old cook-

ABOVE LEFT: The weekend cabin of author and trend watcher Faith Popcorn (far left, with her daughter, g.g.) on Long Island. LEFT: The house was expanded and revamped by, counterclockwise from top right, designers Michael Schaible and Robert Bray, their associate, Mitchell Turnbough, and architect Frank Greenwald.



"Faith's instructions for the house? None," Bray says. "We've worked together before, so we knew she wanted something enclosed and encapsulated." THIS PAGE: The living room looks out onto Georgica Pond. Sanderson striped ticking on chairs. Patterson, Flynn & Martin rug.



The dining area's circa 1920 pine table, which seats 10, and circa 1830 chairs with original leather, from Amy Perlin Antiques, were found in the Hamptons. "The furnishings we acquired locally worked very well," Bray explains. Bernard Palissy–style ceramics line the shelf.

house that had been moved from nearby Bridgehampton, it was, by her own account, a mess, infested with termites and encumbered with such unwanted eccentricities as a window between the living room and the bath, allowing those in either room to observe the goings-on in the other. "Nobody wanted it," says Popcorn. "But I loved it." And it is easy to see why. Though her tiny house came with only a tiny piece of land, it was right on Georgica Pond, a tidal pond connected to the Atlantic, and summer and winter it possessed views of uncommon beauty.

She got rid of the termites and boarded up the awkward window, but Popcorn made few other alterations for more than a decade. From her six-story town house in Manhattan, she ran a company, BrainReserve, and she was constantly traveling, telling the heads of companies how they could best market their wares. After five frenzied days of being "hurled from place to place," as she phrases it, what Popcorn wanted on weekends was calm and quiet—a cocoon, in other words, for her and her dog, a Japanese Chin named Miyake. "It was my re-

"In the Hamptons, houses seem to be designed for summer. We wanted to veer away from that."

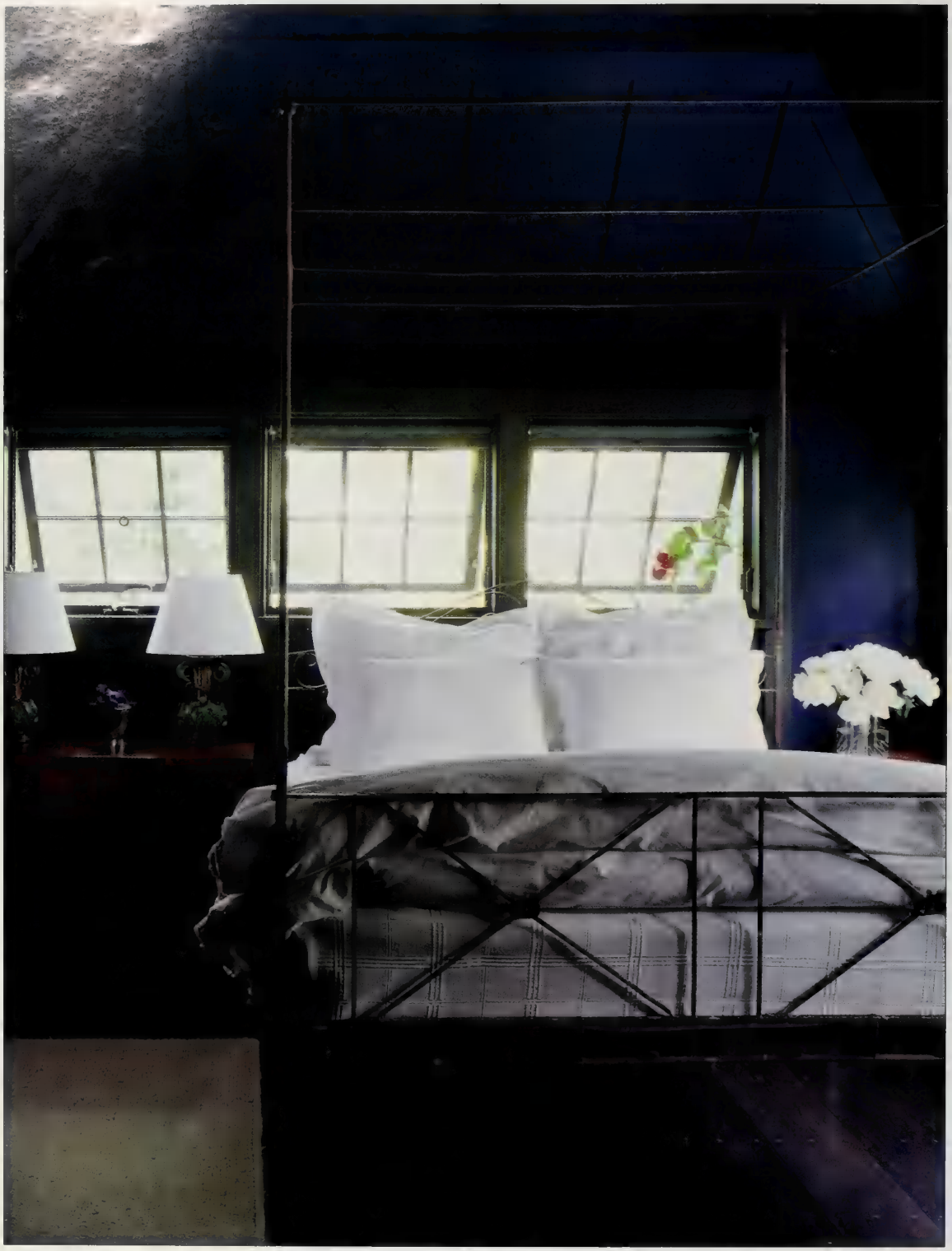


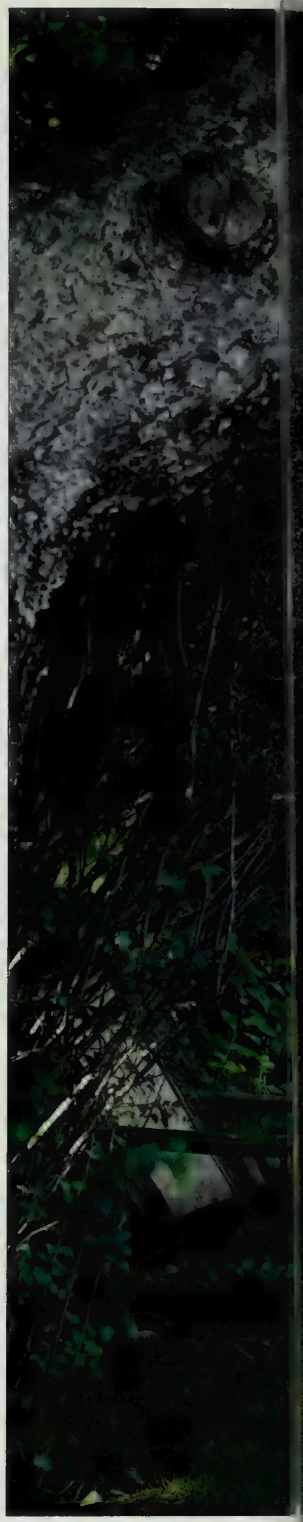
covery house," she says. "And I was happy that I did not have room for houseguests."

A lifestyle change in the late '90s—a decision to adopt a Chinese baby girl—suddenly made small too small. Popcorn hired Frank Greenwald, an East Hampton architect, to provide room for her daughter—g.g., as Popcorn was to name her—and the nannies. Prevented by zoning restrictions from building outward, Greenwald expanded vertically, lifting the entire house up to dig a foundation, then adding a second floor. "It's easy to do a big house," says Greenwald. "You can always solve a problem by adding more space. A small house is more challenging."

When Greenwald finished, Popcorn turned to the Manhattan team of Robert Bray and Michael Schaible, who, together with their associate, Mitchell Turnbough, had designed the interior of her Upper East Side town house —six floors of urban sophistication enclosed in linen-white walls (see *Architectural Digest*, February 1998). For Popcorn's Wainscott cottage —her "fairy-tale cottage," he calls it—Bray decided something else was in order. "In

"She's adventuresome," Bray says of Popcorn. "She was willing to gamble on this house, which we made quite dark. Not everyone could live here." ABOVE: A view from the dining area into the kitchen. The designers employed stained wood for the walls and floors. Viking range.





ABOVE: "I'll take credit for the color," Bray remarks of the purple used on many interior walls, including those in the upstairs guest room. The Qing Dynasty table is from Hampton Briggs Antiques. "This house is individualistic—a true reflection of Faith," says Greenwald.

the Hamptons," he explains, "most of the houses seem to be designed for summer—sea grass and white slipcovers. We wanted to veer away from that."

Making a sharp U-turn from the conventional, the designers covered the walls in dark, stained wood or a deep, painted purple—aubergine, as Bray refers to it—and made the ceiling and floors dark. "In the summer, when there's a bright sun outside, it's shady and shadowy," says Bray, "and in the winter it's enclosed and safe. It really is a place for cocooning." For a house with such small rooms, designers usually choose small furniture—undersize sofas and tables. But once again the Bray team went in the opposite direction, giving Popcorn a huge, 12-foot-long dining table and "cushy places to plop," to use Bray's words.

Such breaks with tradition were not timid decisions, and Bray applauds Popcorn's willingness to experiment. "Yes, I'll try that," she would say. The only thing she insisted on was that both house and furniture be maintenance-free, proof against small children and even smaller dogs. Acknowledging that spills



Formerly a 600-square-foot cookhouse, the structure, which dates to the late 18th century, has gained a bedroom and bath downstairs as well as a second story. A sloping lawn leads from the rear of the residence to the pond. "It's the most beautiful place in the world," says Popcorn.

are inevitable, Bray made sure that the slipcovers were washable and that the woven-plastic rugs could ignore even an accidental dousing of red wine. "Faith never wanted a guest to feel as if he couldn't put a drink down anyplace," says Turnbough. "As futuristic as she is, she's also realistic."

Both outside and inside, Popcorn's house looks as if it might be home to one of Tolkien's hobbits, or perhaps one of the lovable furry creatures in Kenneth Grahame's *Wind in the Willows*. Now approaching her fifth birthday, g.g. is clearly the center of Popcorn's life—"the greatest gift I've ever had." But Miyake and her new companion, Yoshi, another Japanese Chin, are not far behind. To accommodate them, Greenwald placed a dog door next to the front door, and Bray designed a canine stepladder so that they can climb unaided onto Popcorn's high iron bed.

Small sometimes is better, and Popcorn says she has experienced not only happiness but ecstasy in her house. "How lucky can you get?" This new Nostradamus has seen her own future, and it's a tiny cottage on Georgica Pond. □

SPATIAL RELATIONS

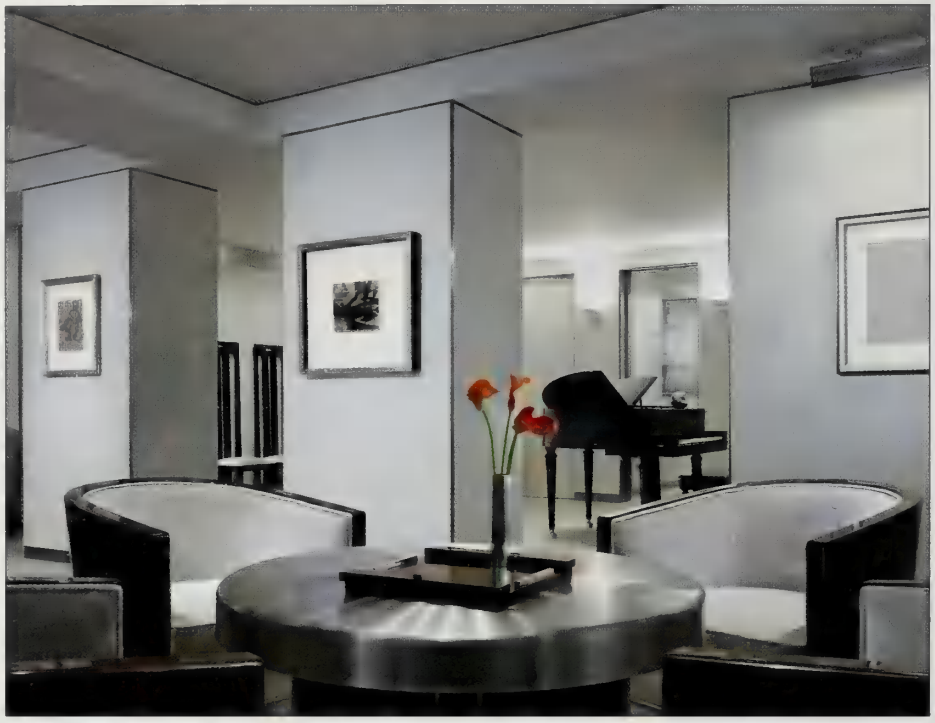
CREATING A COMPLETE ENVIRONMENT IN A CHICAGO HIGH-RISE





Architect Margaret McCurry has merged two apartments in a Chicago high-rise for clients Beverly and Maurice Gross. In the living area, Hans Hofmann's *Mutation in Transition*, 1958, hangs over the sofa, which, like the club chairs, has Houlès trim. The tub chairs, from Bernd Goeckler Antiques, are covered in Glant fabric.

Architecture and Interior Design
by Margaret McCurry, FAIA, ASID
Text by Joseph Giovannini
Photography by Christopher Barrett
and Steve Hall/Hedrich Blessing



BELOW: Drawings and paintings by Matisse, Degas and Franz Kline hang in the living area near the entrance hall, which features a Wurlitzer Butterfly piano and a pair of Mackintosh chairs. The stainless-steel table was designed by Tigerman McCurry.



As counterintuitive as it may seem, America's tightly packed high-rise residential towers have become a credible option for people seeking more space. Instead of leaving their aeries for the expansive comforts of a country manse or suburban compound, increasing numbers of residents who have been quietly coveting their neighbors' apartments for years are simply snapping them up as soon as they go on the market, knocking down the walls and instantly doubling the size of their homes.

Beverly and Maurice Gross, residents of one such Chicago skyscraper, may be empty-nesters, but they dote on their eight grandchildren, who visit often and play hard. The couple also entertain frequently and generously. Storage in their existing apartment didn't suffice, and their collection of modernist canvases was crowding the walls. When they heard that a realtor had listed a pair of adjacent apartments a floor below—the combined 3,500-square-foot apartment represented a net gain of some 1,500 square feet—they realized their manifest destiny lay just a short elevator ride away. They pounced.

And then they called Margaret McCurry. The Grosses understood that they needed an architect who could double as an interior designer, and McCurry, a partner in the architectural firm Tigerman McCurry, had reconfigured and decorated an apartment a few floors away several years before. In the merger of the Grosses' two new units, whole bedrooms, kitchens and baths had to be relocated or even eliminated, and furniture had to be picked that wouldn't upstage the art collection. The couple required not only more space but also a different *kind* of space, suitable for their contemporary masters: "I wanted something Zen-like," Beverly Gross says. "Something simple and Japanese—nothing too heavily decorated." Or, as McCurry remembers the original brief: "They wanted a modern, bright apartment very much like a gallery."

When the phone call came, McCurry found herself accepting a rare architectural commission for what the Germans call a *Gesamtkunstwerk*—a total work of art. Taking the apartments back to their shells, she'd be able to design a complete environment, from the floor plan down to the air grilles, low tables and fabrics.

Embarking on the merger of the two apartments, McCurry set off on a process of discovery and found that a big difference between a standard-issue, open-plan loft and the Grosses' new apartment was a matter of pipes, which in the Grosses' flat were liberally and irregularly sprinkled throughout the layout. Dealing with the pipes required the



agility of a slalom champion. "In a giant, open loft, you can do anything—it's easy just to plunk an architectural art form in the middle of an open space," she says. "But it's more fun to confront restrictions and obstructions and try to win the game. I love the challenge of fitting all the puzzle pieces together." The spatial jigsaw also had a vertical dimension, over which at least one interested party kept vigil: The ceiling height was a parsimonious eight and a half feet, and Maurice Gross—"tall but shrinking," he jokes—jealously guarded the height against the prospect of ceilings dropped to accommodate ducts and downlights.

Besides a large living room, kitchen and master suite, the Grosses requested

In the dining area, Michel Dufet chairs, covered in Jim Thompson fabric, surround the macassar ebony–veneered, stainless-steel dining table, designed by Tigerman McCurry. "The stepped columns bracketing the window are concealed china cabinets," notes McCurry.

a family room and his-and-her offices. McCurry, a modernist architect's daughter who apprenticed at Skidmore, Owings & Merrill, has nevertheless acquired classical planning instincts: She believes in the serenity that symmetry confers on a space. Here, however, her classicizing strategies were not a shoo-in: She had to design symmetrical rooms that would dodge the maze of pipes.

The success of her planning can be gauged by how inevitably the layout seems to fall into place. The entrance hall is so tranquil, luminous and unobtrusive that it completely defers to the



LEFT: The grid of Chicago is visible from the cantilevered, frosted-glass-and-stainless-steel kitchen table, designed by Tigerman McCurry. The Christian Liaigre chairs, from Holly Hunt, are upholstered in Edelman leather. BELOW: The stainless-steel kitchen is by Bulthaup.

OPPOSITE BELOW: Drawings by Jean Dubuffet hang on a wall in the family room, "a casual lounge area for watching television or listening to music" that doubles as Maurice Gross's office. The club chairs, low table and sofa are from Holly Hunt. Hokanson rug.



gull-winged baby grand that dramatically greets visitors. To the right, a pair of wide columns frame a combined living and dining room three bays long, where the paintings and stratospheric views can preside without architectural interference. (Only one of the columns is actually structural: The second one, proportioned and shaped exactly like the first, holds one of the apartment's many cherished closets.) In the dining area, two separate doors lead into a kitchen whose U-shaped configuration wraps around a central peninsula that delights caterers.

To the left of the piano, one of three jogged corridors leads to the master suite and houses a Louise Nevelson wood sculpture at its far end. A second corridor features a de Kooning drawing hung over a 1930s rosewood console at its terminus. The third corridor opens to a family room whose geometries are relaxed; it's filled with oversize pillows thrown on the carpet and rows of books.

McCurry carried the overall sense of visual calm down to the details. She tucked pesky light switches out of sight and negotiated the air grilles into a stainless-steel strip at the base of each wall that belts and unifies the rooms. The columns seem to support lintels, which are, in fact, sections of the ceiling dropped to accommodate conduits and ducts. McCurry separated the walls and ceilings from each other with stainless-steel reveals to eliminate the cracking that typically occurs in swaying skyscrapers. "I love old moldings, and this is a modern version of how, historically, you hide cracks that appear between planes," she says. The architect chose to cover the floors with honed limestone, not only to keep the palette light but

continued on page 265



McCurry found herself accepting a rare commission for what the Germans call a *Gesamtkunstwerk*—a total work of art.





"The master bedroom's frosted-glass-and-stainless-steel closet doors are like a modern, large-scale version of a French door," says McCurry. The bed and dressing table were designed by Tigerman McCurry. Bergamo barrel chair fabric; Clarence House club chair fabric; Hokanson carpet. OPPOSITE: Mosaic tile in the sleek, modern master bath sounds a note of contrasting rusticity.




JACQUES COUSTEAU
THE OCEAN WORLD



No Place Like Home

FANCIFUL ENGLISH COUNTRY STYLE IN THE MIDWEST

Architecture by Ferguson & Shamamian
Interior Design by Mario Buatta
Text by Stephen Drucker
Photography by Scott Frances

To make the long journey from the American Heartland to the other side of the rainbow, poor little Dorothy had to endure a tornado, a spinning farmhouse and the definitive hard landing. It would have been so much simpler just to hire Mario Buatta.

Send Buatta to the Arctic, and he will not rest until he has re-created a spring afternoon in the English countryside. It's quite a talent, one that a midwestern family discovered nearly 35 years ago on their first decorating project with him. He has been their personal rainbow maker ever since, most recently at this deeply romantic house he created with Ferguson & Shamamian Architects, of New York, and Connecticut–based landscape architect Peter Cummin, with help from regional design liaison Don Merrill.

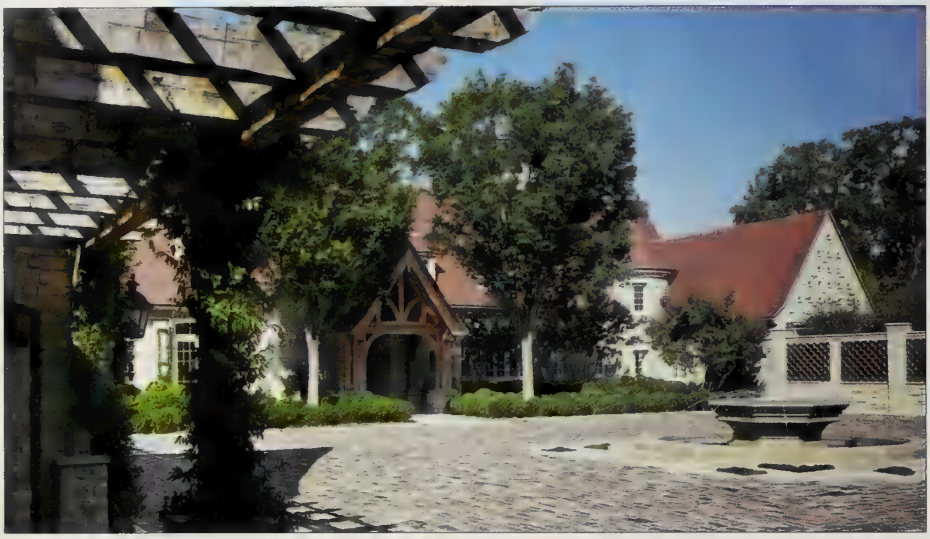
The clients live at the very midpoint of America, a rather straightforward place, but they longed for something more poetic, like the Cotswolds or the French countryside. Coziness meant everything to them, that feeling of warmth conjured up by a house that's mostly roof, with walls raised from local stone and hand-hewn timbers in every room. They wanted the whole dewy fantasy, down to the dovecote.

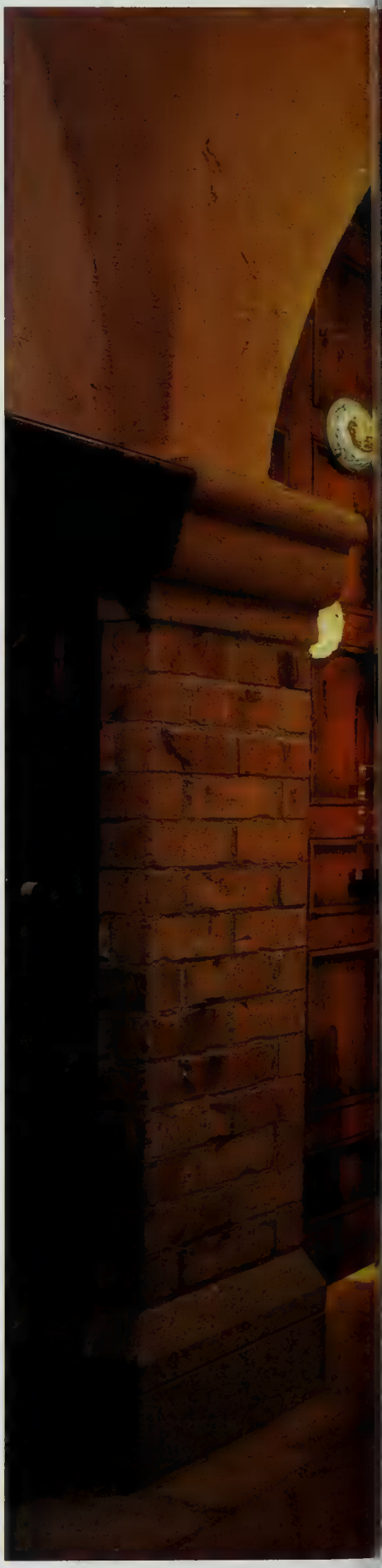
The project team found its inspira-

Designer Mario Buatta and architect Oscar Shamamian, of Ferguson & Shamamian, created a midwestern house with a lived-in feel. LEFT: A Stark carpet anchors the living room. Leopard-print velvet, Colefax & Fowler. Brunschwig & Fils chintz, sofa damask and rose-colored velvet.

BELOW: Belgian stones pave the entrance courtyard to the house, whose design was heavily influenced by the early-20th-century architect Frank Joseph Forster. BOTTOM: Six sets of French doors open to two terraces off the living room. Yellow silk and drapery fabric, Scalamandré.

RIGHT: A vaulted wine cellar doubles as an intimate dining room. The blue-and-white plates displayed on the doors were recovered from the treasure trove of a sunken ship. A French oak table and chairs, upholstered in Brunschwig & Fils fabrics, rest on the limestone floor.





tion in a long-deceased architect named Frank Joseph Forster, who built substantial houses of this sort in prosperous American suburbs during the early 20th century. From the few black-and-white photographs of his projects that survive, it's clear that his feeling for provincial houses, for the nook and the cranny, was unequaled. In 1931 he tried to explain the secret: "They are a natural outgrowth of the soil on which they stand and of the lives of the people who built them."

Building a new 8,000-square-foot house that looks as if it "just happened" is the ultimate dare for any design team. "It was much more of a sculptural process," says Oscar Shamamian. "Everything had to be done gently and suggestively." A dormer here, a hall there, a change of floor material, an unexplained angle, a dramatic leap in ceiling height—these are the things that create a casual relationship between rooms, implying that this one-story house grew over time with the family's fortunes and the prevailing fashions. Yet, Buatta reminds us, "Everything—*everything*—was put in by us."

Of course, the structure was just the





Send Buatta to the Arctic, and he will not rest until he has re-create



ing afternoon in the English countryside.



BELOW: Buatta, seated, landscape architect Peter Cummin, left, and Shamamian worked closely together, resulting in a cohesive sensibility.



canvas for Buatta's fanciful version of the English country style. The living room, which has a 23-foot-high ceiling, lent itself to the house party atmosphere he's known for, with many seating groups, and the perfect mix of florals and patterns and solids, and objects that would be the envy of any shopper. Buatta created a sitting room for the wife with the tufted chair of everybody's dreams, and a vaulted wine cellar furnished as a dining room, and an outdoor room as comfortable as any living room, and a guest room completely done up, from pelmet to sleigh beds, in a pretty blue print. Every surface celebrates decorating: There are pistachio walls, and pink ceilings, and floors stenciled with garlands, and a bedroom encircled with painted trelliswork.

The name Buatta is usually followed by a flip reference to chintz, leading many people to miss the point of him, which is that very few people can do what he does. As a student he was told that if he didn't understand how the Postimpressionist painters used color, he would never be a really good decorator, and he took it to heart. What most of us see as cording on a chair, for example, he sees as strips of color, like the shadow lines in a Bonnard or a Vuillard. "I decorate the way a painter paints a canvas," he says. "I have to play it out. Feel it out. I start

LEFT: Floral motifs accent the wife's sitting room, which is adjacent to the conservatory. A trellis design, painted on the floor by Robert Jackson, complements the chintz. Cowtan & Tout lampshade fabric. Drapery fabric, Christopher Norman. All other fabrics by Brunschwig & Fils.





"It's a fantasy room," Buatta says of the lavishly appointed master bedroom. "It transports the residents someplace else." A painted trellis highlights the space. Floral linen, canopy hangings and blue armchair fabric by Colefax & Fowler. Pierre Frey check on settee.

RIGHT: Buatta chose a blue-and-white print, from Manuel Canovas, for one of the two guest rooms and used it liberally, applying it to the walls, windows and furniture. The carpet, from Stark, continues the palette. A swing-arm lamp, from John Boone, provides reading light.



with a board, of course, but then it needs a little of this, a little of that, until it comes together as a balanced composition. If you plan it all at once, it will look 'decorated.'" Put more simply, he explains, "it's like getting dressed. A little brooch here. A little pin there."

Shamamian, who once worked for Parish-Hadley, was an ideal partner for him, sensitive to what he was doing in a way architects sometimes are not. "Great houses do not necessarily begin with a big architectural idea," he says. "One must understand the nature and use of each room before one can presume to design it. Character and lifestyle con-







ABOVE: A fireplace keeps the outdoor room usable for most of the year. Sconces from H. M. Luther hang from the stone walls. Bielecky Brothers stick furniture. LEFT: Cummin chose mature plantings for the terraced grounds to give the sense that the house had always been there.

tribute greatly to the design of a room and inform the greater architectural idea. In many ways, we designed this house from the inside out."

For coziness, no room in the house can touch the master bedroom. True followers of decorating may have a flashback upon seeing it, to the 1984 Kips Bay Show House in New York, where Buatta created the bedroom that shook the world, with extravagant draperies whose linings were so beautiful they made grown decorators weep. This bedroom has that same frothy feeling, with a pale lavender glaze, valances that echo the shape of a French armoire, a 19th-century Italian crystal chandelier shaped like Phileas Fogg's balloon and a tour de force bed: a canopy bed with gauzy fabric spilling from its coronet. One also can't help noticing that the room has every imaginable type of upholstered seating. Could any room possibly be more comfortable?

The room is also an excellent illustration of the one immutable law of decorating according to Mario Buatta: "Never believe a man who says he doesn't like a canopy bed." □

Attitude Adjustment

CHILLY MINIMALIST ROOMS THAW OUT BY THE EAST RIVER

Architecture by Alexander Neratoff/Interior Design by Charles Allem
Text by Steven M. L. Aronson/Before Photography by Billy Cunningham/After Photography by Paul Warchol





"Previous remodeling had made it too minimalist and stark," designer Charles Allem (left) says of the 19th-century Manhattan house he and architect Alexander Neratoff redid for Angela Rich. "We wanted it to be more warm and traditional, yet still modern." ABOVE: The living room.

OPPOSITE: "In order to give the narrow, double-height living room some interest and better proportions, we put in an overscale tray ceiling at a lower height, decorated it with shimmering silver leaf and installed cove lighting," Allem points out. Old World Weavers chair fabric.

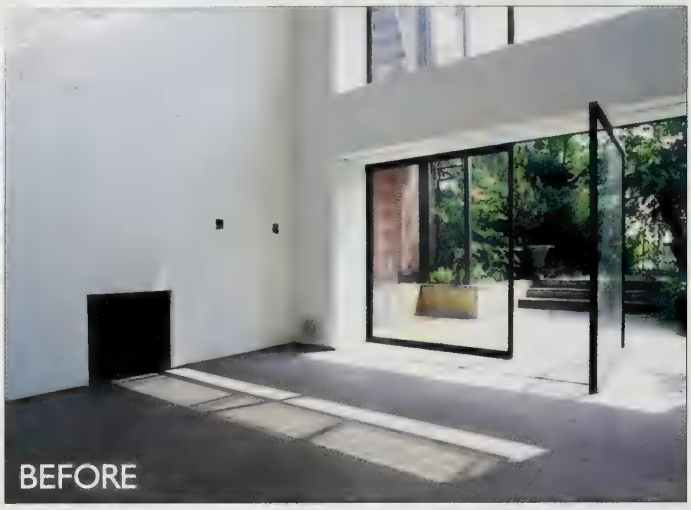
This house was a huge compromise," says Angela Rich. "In every single way. When I married lawyer Jeffrey Siger a couple of years ago and we decided to do a new home together, I didn't even want a house, I wanted an apartment—and this was something in between. And he wanted downtown and I wanted uptown—and we settled on midtown."

What they found seemed, even on first reflection, a potential gem: a five-story 19th-century row house in the East Fifties, right on the Beekman Place riverfront (the view of water was welcome, Rich having insisted she couldn't face "the brick of another building"). The house adjoined—was in fact part and parcel of—a grand prewar cooperative and shared its many amenities, including a substantial garden, an indoor swimming pool and a squash court. The couple acquired the bottom three floors on the spot (subsequently Rich was able to purchase the fourth; with visits never not in the offing from grown children who live in California, she decided to keep it a self-contained apartment).

The triplex's previous owner, who used it as a pied-à-terre, was a celebrated disciple of minimalism and had had it sweepingly renovated to serve as a pristine setting for the Conceptual art she collected. The space featured a double-height living room with a wall of sheet-glass windows looking out on a private terrace and in on a mezzanine study, ultrastark staircases and halls, and two-by-two gray-stone-grid floors that marched unrelentingly throughout. It was a triumph of pure concept, to be sure—a very coherent work of architecture indeed—but the place struck many as cold: an icebox, in fact.

"I knew it had all been done with the greatest of integrity," says Rich. "The problem was I hate minimalism. Normally I would have done the interiors myself, but I didn't have a clue how to incorporate my 15th-century Venetian canapé, my Neoclassical pieces, my Gus-


AFTER



The triplex's previous owner was a celebrated disciple of minimalism. "The problem was I hate minimalism," says Angela Rich.

LEFT: "It was wonderful to have so much incoming light. We kept the windows as they were and left them drapery-free." BELOW: An 18th-century Florentine portrait of Cardinal Strozzi overlooks the living room. "The painting's beautiful red inspired me; I chose that tone for accents."

OPPOSITE: "I like to use one color continuously in a design, although I may have 50 different shadings of it," notes Allem. "Here I went with taupe." The Art Déco Murano glass chandelier "is neither too old nor too new. It completes the space." Aga John rug. Jim Thompson stripe.

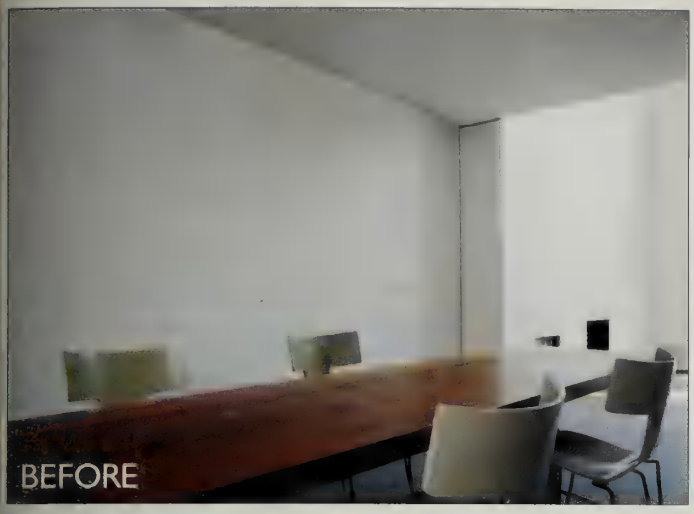
tavian chairs.... I mean, have you ever had that dream where you're sliding off the bottom of a bed? Well, I have that dream a lot, and that's how the house originally made me feel: I couldn't figure out where the house was going—up, down or sideways." She called two friends for help—New York architect Alexander Neratoff and New York– and Los Angeles–based designer Charles Allem. "I asked Alex to soften the rigid lines of the house for me so that structurally it could be as hospitable to my traditional things as it had been to Conceptual or whatever, and I asked Charles to suffuse it all with warmth and elegance."

Neratoff committed his energy and ingenuity to the shell, and the things he didn't see the need to reconfigure, he and Allem went on to aesthetically retune. The space was "stabilized" and new spatial rhythms imposed, the floors relaid, the ceiling heights differentiated (by means of coves, trays and overscale crown moldings), the parapet of the mezzanine study "punched out" and the walls reorganized via cabinets and bookcases (the latter conceived as centered compositions, with recessed glass shelves lit from within to create depth). "Here you had a place that didn't have









Allem reserved an entire wall of the dining room for her drawings—"When you cluster," he maintains, "you get a richer feeling."



ABOVE: "To be perfectly frank, I thought the dining room looked like a sterile morgue." OPPOSITE: Old-master drawings, including works by Giovanni Battista Benaschi and Giacomo Zoboli, are arranged on one wall. Art Déco chairs complement the French Neoclassical table.

much of a comfortable residential function," Neratoff expounds. "My job was to give it a sense of refuge and a more *classically* modern atmosphere. And of course we also had to remake it to match the patterns and contours of how Angela wanted to live in it." Allem adds by way of example: "There was no entrance hall, so we created one, because she likes to entertain formally and she was never going to be happy with people having to walk directly into her dining room."

"I'm an *abbondanza* type of person," Rich volunteers. "In Italian—which I am, 100 percent—that means I like a lot of everything. Plus I like lush. All my previous homes were big: The house in Bel-Air, for instance, was 15,000 square feet, and the one in Litchfield County, Connecticut, was 20,000. So you can imagine what a tremendous discipline it was to do a 2,500-square-foot place like this." As Allem recalls, "She showed me her entire collection of furniture, pictures and accessories, and together we edited them way, way down." The ruthless pruning paid off handsomely, Rich believes: "When my friends come over, they all say that this house makes



ABOVE RIGHT AND RIGHT: "We demolished the existing awkward kitchen and created a gracious, functional, up-to-date one that is entirely separate and closed off. I loathe kitchens that open directly onto the living or dining rooms." Sub-Zero wine cooler. Range hood from Miele.



LEFT AND BELOW: "The study is now a comfortable, multipurpose room," says Allem. At left is a painting by Carbonata that was displayed at the Chicago World's Fair in 1893; at right is a work by Pierre Lesieur. Lewis Mittman sofa, with Old World Weavers fabric. Stark wallcovering.





them want to go right home and get rid of everything *they* have."

In the entrance hall, while a console in the style of Edgar Brandt sets the Déco tone, it's a 1960s American oval mirror that reduces Rich to rhapsody: "I love the texture, and it looks like jewelry—and I love jewelry." On the back of the front door, of all improbable places, hang two Italian old-master drawings. "I managed to put together a nice little collection over the years," she admits, adding, "Some of them I was bidding against places like the Morgan Library for, and others are 'just-because-I-like-them' kind of pictures." Allem reserved an entire wall of the dining room for these drawings—"When you cluster and concentrate," he maintains, "you get a richer feeling."

The length of the Neoclassical dining table is repeated in the slight elevation detail in the ceiling. The small-scale Déco dining chairs, re-covered in lambskin leather, are refreshingly cranberry. "It was the cardinal that gave me the inspiration, or should I say dispensation, to use that color," Allem confesses.

The cardinal in question, Strozzi, glows incarnadine over the living room fireplace, embodied in an 18th-century Florentine painting. "He's very 'smart,'" the designer observes. "He has really nice energy." So does the room as a whole. "Charles took the already double-height ceiling to another dimension—he said, 'We're going to do silver foil, we're going to do silver leaf,'" Rich marvels. They hunted long and hard for the right light fixture—"We didn't want just another bunch of dangling crystals," Allem insists. The Art Déco Venetian chandelier they found, made on Murano for the French market, is "bold and thick—it's got

great direction to it—and it's not too traditional and it's not too contemporary." Not incidentally, it hangs by a cardinal-red cord.

That Venetian canapé, covered in green leather and richly embellished with an antique cardinal-red velvet throw, looks perfectly at home here in the living room. The low table was fashioned by the French Déco master Jules Leleu, and Allem himself de-

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RIGHT AND BELOW: "Warm and cozy is fine, but I prefer to have a little edge as well. The bedroom is a romantic, feminine hideaway, but it's also glamorous." Aga John rug. Beige wallcovering, Stark. Clarence House bed, tufted wall and drapery silk. Nobilis fabric on H. M. Luther chairs.



Japanese Fusion

CONTEMPORARY WESTERN FORMS AND EASTERN TRADITIONS MERGE IN AN OKAYAMA COMPOUND

Architecture and Interior Design by Kazuhiro Ishii
Text by Michael Webb/Photography by Erhard Pfeiffer





Remembrance is the underlying theme of Sukiya House, a villagelike compound of pavilions that are linked by covered walkways and by stones set in graveled courtyards. Located in the west Japanese prefecture of Okayama, it pays homage to an architectural legacy and to the founder of one of Japan's most innovative companies. Shingiro Yasuda founded Y Precision immediately after the war and began selling machine tools to many of the world's leading automobile companies. After his death in the 1980s, his widow decided to commission a house, close to her son's, where she could return the hospitality they had enjoyed when visiting their European clients. During a trip to the island of Naoshima in the Inland Sea, she admired the friendly character of public buildings designed by Kazuhiro Ishii, and she invited him to be her architect.

Ishii was a protégé of Charles Moore's at Yale who returned to Tokyo to set up his own practice. He shares Moore's love of historical references, and he saw in Sukiya House an opportunity to combine Western forms with traditional Japanese construction techniques.

Looking over the walled compound, it is easy to spot the tribute to Buckminster Fuller's geodesic dome, but

The compound of pavilions that architect Kazuhiro Ishii designed for the Yasuda family in Okayama, Japan, pays homage to the masters of modernist architectural forms while remaining rooted in traditional building techniques. The teahouse, center, leads to a shrine that has a geodesic dome, a reference to the work of Buckminster Fuller.



The house is conceived as a serene retreat, walled off from the world like a Zen temple and borrowing from the forested landscape beyond.

ABOVE: The curved corridor along one side of the entrance courtyard "was much more difficult to construct than it looks," says Ishii, who hired an engineer, a master carpenter and a plasterer to help execute the plan. Hand-hewn cedar beams line the ceiling.

the other reference—to the polygonal glass pavilion that German architect Bruno Taut contributed to the 1914 Werkbund exhibition in Cologne—is more esoteric. That legendary attempt to create an architecture of glass and colored light survived only a few months, but photographs and drawings keep its reputation alive. "Taut was inspired by the Katsura Imperial Villa and briefly settled in Japan, so this was a way of repaying a debt," says Ishii. "We also thought about Mies, whose work has strong affinities to Japanese architecture, but we felt that his geometry was too sharp-edged. However, we did look back to several Japanese modernists, including Isamu Noguchi, Togo Murano and Isoya Yoshida, who reinvigorated the Sukiya tradition."

Ishii named the residence Sukiya. "The word *suki* can mean rare, transparent or well-loved," he says, "and I've tried to invest this house with all those qualities through fine carpentry, abundant natural light and tactile surfaces. Suki-



ABOVE: The staircase in the living pavilion's guest room leads to a gallery where ceramics, sculptures and paintings by local artists are displayed. The chairs are by Hans Wegner. OPPOSITE: Light streams in through the shoji screens and exposed lattices in the hall.





ya is also the style of the traditional teahouse," he continues, "and, as in jazz, I've played variations on a theme, putting a modern spin on an old tune."

The house occupies a spacious site at the edge of a built-up area and is conceived as a serene retreat, walled off from the world like a Zen temple and borrowing from the forested landscape beyond. Each pavilion has a distinctive form and opens up to plantings of bamboo, persimmon, peach and plum trees. By separating them, Ishii has reduced the overall scale and enriched the composition, while allowing the structures to be viewed from all sides. As a result, the spaces between the buildings are as full of interest as the pavilions themselves.

The teahouse occupies a central courtyard surrounded by living areas and by an enclosed walkway that leads away from the raised entrance platform, mirroring the curve of the garden wall. The celadon tone of the sand-plaster walls is almost the only departure from the traditional inventory of materials. At one end, screens slide open to reveal the family shrine, with an altar and memorial tablet dedicated to Shingiro Yasuda. Ishii notes that Buddhist shrines are customarily veiled in darkness, but the family wanted this one to be light and cheerful. The cylindrical space is topped by a geodesic dome, and the sun casts moving shadows of bamboo on the white Teflon covering.

The rooms in the living pavilion are modest, but the upturned ends of the copper-shingled roof supply a whim-

ABOVE: The tea room was designed with an emphasis on simplicity and the use of natural materials. A tokonoma, or decorative niche, rear, is by the alcove where tea is served. The fir-paneled floor, with bamboo insets, is topped by tatami. A Japanese scroll hangs at left.



ABOVE AND OPPOSITE: Ishii's design of one of the guesthouses, right, resembles a *kura*, or rice storehouse; another has a helmet-shaped roof.

"It took three carpenters in each of the four corners over 10 days to complete the dome," he says of the space, which is used for tea ceremonies.





As with the entire structure, the lattice of beams supporting the dining pavilion's dome "was assembled without nails by Mizusawa carpenters," notes Ishii. Glass doors slide open to the forest of bamboo and persimmon trees. The geometric tatami was made in Tokyo.





ABOVE: The copper-clad polygonal dome was inspired by a glass pavilion German architect Bruno Taut created for the 1914 Werkbund exhibition in Cologne. LEFT: The lacquered pedestal table rising from the seating pit "reflects the surroundings," says the architect.

sical touch, a design inspired by the curved top of a desk in the bedroom. A guesthouse takes the form of a *kura*—a rice storehouse—with massive white stucco walls, but the sitting area is decorated in Western style, with Danish modern furniture.

Beyond are two detached structures. A helmetlike tiled roof descends low over another guesthouse and is echoed in the sensuously curved vault of the wood ceiling. Still more elaborate is the polygonal dining pavilion, with its multifaceted, Taut-inspired dome clad in copper. The dome rests on a pine tension ring supported on a lattice of beams. These were assembled, without nails, in a Tokyo-area workshop, broken down for transport and reassembled on the site. Fluorescent lighting is concealed by triangular panels of *washi*, or Japanese paper, sandwiched in transparent acrylic around the base of the vault. Fir floorboards are under a tatami, custom-made by specialists in Tokyo. Glass doors slide open to the forest, and shoji screens rise two feet to focus attention on newly fallen snow. A gleaming circular pedestal table with room for 12 is set in a seating pit. The maroon lacquer was hand-applied by artisans in Nagano Prefecture, where this traditional skill survives.

Ishii is a master of wood construction, drawing on medieval temples for the intricate ceiling vaults of his Bunraku Puppet Theatre in Kyushu and using stripped cypress logs to support a tensile structure near Hiroshima (see *Architectural Digest*, April 2001). For Sukiya House, he employed the same master carpenter, plasterer and engineer as before and challenged them to surpass their earlier efforts. The curved corridor with its hand-hewn beams proved especially difficult, but here, as throughout the house, the joints are so tight that you could not insert a razor blade. The finest cedar and straight-grain fir were used, and their silky surfaces and perfectly matched grains evoke a handcrafted cabinet. The ancient arts of Japan flourish in a fresh guise. □



Eye for Understatement

PHOTOGRAPHER ELLEN GRAHAM GOES ANGLO-INDIAN IN PALM BEACH

Architecture by Jeffery W. Smith, AIA/Interior Design by Scott Snyder
Text by Amanda Vaill/Photography by Kim Sargent





"They wanted a relaxed, Caribbean feeling," Scott Snyder says of the Palm Beach house he designed for Ellen and Ian Graham. Jeffery W. Smith was the architect. LEFT: The gate, which opens onto a tropical courtyard, and the pediment feature a Flemish gable motif.

Ellen Graham takes photographs of famous people—Warren Beatty, Liza Minnelli, Prince Philip, Hubert de Givenchy, Fred Astaire. Scott Snyder designs luxurious, classic interiors full of 18th-century French and English furniture and objects. But although she and Snyder, who is based in New York and Palm Beach, knew one another socially, they had never worked together until the day Graham called Snyder in something close to a panic and said, "God, my husband's bought a house in Palm Beach. What do I need with a house? I already have a house."

Indeed, she has two: a graciously proportioned New York apartment in a Rosario Candela building on Park Avenue and a sleek Beverly Hills villa designed in the 1960s by James E. Dolena. But her husband, Ian, a fanatical golfer ("I won't even tell you how many clubs he belongs to," says Graham), was attracted to the house's location overlooking one of Palm

OPPOSITE: Photographs taken by Ellen Graham, including ones of model Carmen Dell'Orefice and Liza Minnelli, hang in the stair hall. LEFT: The living room is furnished with Anglo-Indian antiques and reproductions. A Brunschwig & Fils fabric is on the armchairs.





"It has an easy, carefree quality," the designer says of the loggia, which connects to the living room. A 19th-century Anglo-Indian cabinet is at right, below Ellen Graham's photographs of John Wayne and model Corpo. Henry Calvin sofa fabric. Coraggio drapery fabric. Stark carpet.

Beach's velvety green courses, and the deed was done.

Things could have been worse: The house itself—an airy pink stucco confection nestled among palms and bougainvillea—had been built by noted Palm Beach architect Jeffery W. Smith, whom Snyder describes as "a master of doing things correctly." Graham immediately knew how it should look: Anglo-Indian, from the time of the Raj, with ceiling fans and muslin curtains—no 18th-century French furniture here—and no chintz. "I don't sit on flowers," she says. So after allowing herself to get hysterical ("I cried for five days"), she enlisted Snyder to help her retrieve the situation.

"I want something young and fun," Graham told the designer, "not something old and pretentious."

It was a preternaturally sympathetic collaboration: Each sensed instinctively what the other was after. Snyder agreed that the traditional opulence prevalent in many Palm Beach interiors (even some he has designed) would be all wrong here. He wanted, he says, "to reflect the spirit of its casually elegant owner," whom he describes as "very chic and stylish."

Together Snyder and Graham prowled London's Pimlico Road and Olympia Antiques Fair and came back with some choice Anglo-Indian pieces: among them a wicker clothes press and two magnificent bone-inlaid mirrors, which are Graham's favorites. Snyder filled in the gaps with locally purchased finds, like the pineapple lamps in the loggia and the palm chandelier in the dining room, as well as the new wicker armchairs and soft furnishings upholstered in neutral cottons and linens, which he piled high with comfortable pillows in ocelot-print cotton—no flowers here. The floors he covered with nubbly sea-grass carpets, and he hung filmy muslin curtains at the French doors. There are 17 of them on the first floor (visiting jewelry designer Kenneth J. Lane joked that the house should be called "Villa Door-a"), and Graham likes to leave them open so the curtains billow in the breeze.

Graham immediately knew how it should look: Anglo-Indian, from the time of the Raj, with ceiling fans and muslin curtains—and no chintz.

Perhaps Snyder's influence is most noticeable in the choice of art for the walls. In Graham's New York apartment, her photographs are



relegated to an office and one small hallway, with a few framed prints spilling over into the library. The Palm Beach house, on the other hand, with its understated palette (what its owner describes as its "under-the-top, not over-the-top, décor") seemed to offer the perfect foil for her collection. "But I can't hang my pictures in every room," Graham protested. "People will think I'm an egomaniac." "What other art should you have?" countered Snyder. "This house is about your life, and you're a photographer."

Graham's gallery of famous friends and subjects looks completely at home against the creamy walls and tawny furnishings—and so do her flesh-and-blood friends, for despite its relatively small size, the house is ideal for entertaining. Scott Snyder describes a party Graham gave soon after their work together was completed: "It was a Polynesian dinner, and there were tables outside and in, with candles and fresh coconuts for centerpieces, and people circulating indoors and out through all those French doors. It was just magical." Not the magic of opulent razzle-dazzle, though, he adds: "This house is about utter, complete simplicity." A sentiment that underscores the understanding between the owner and the designer, for when you ask Ellen Graham what it is she likes most about her Palm Beach residence, she smiles and says, "Its simplicity." □

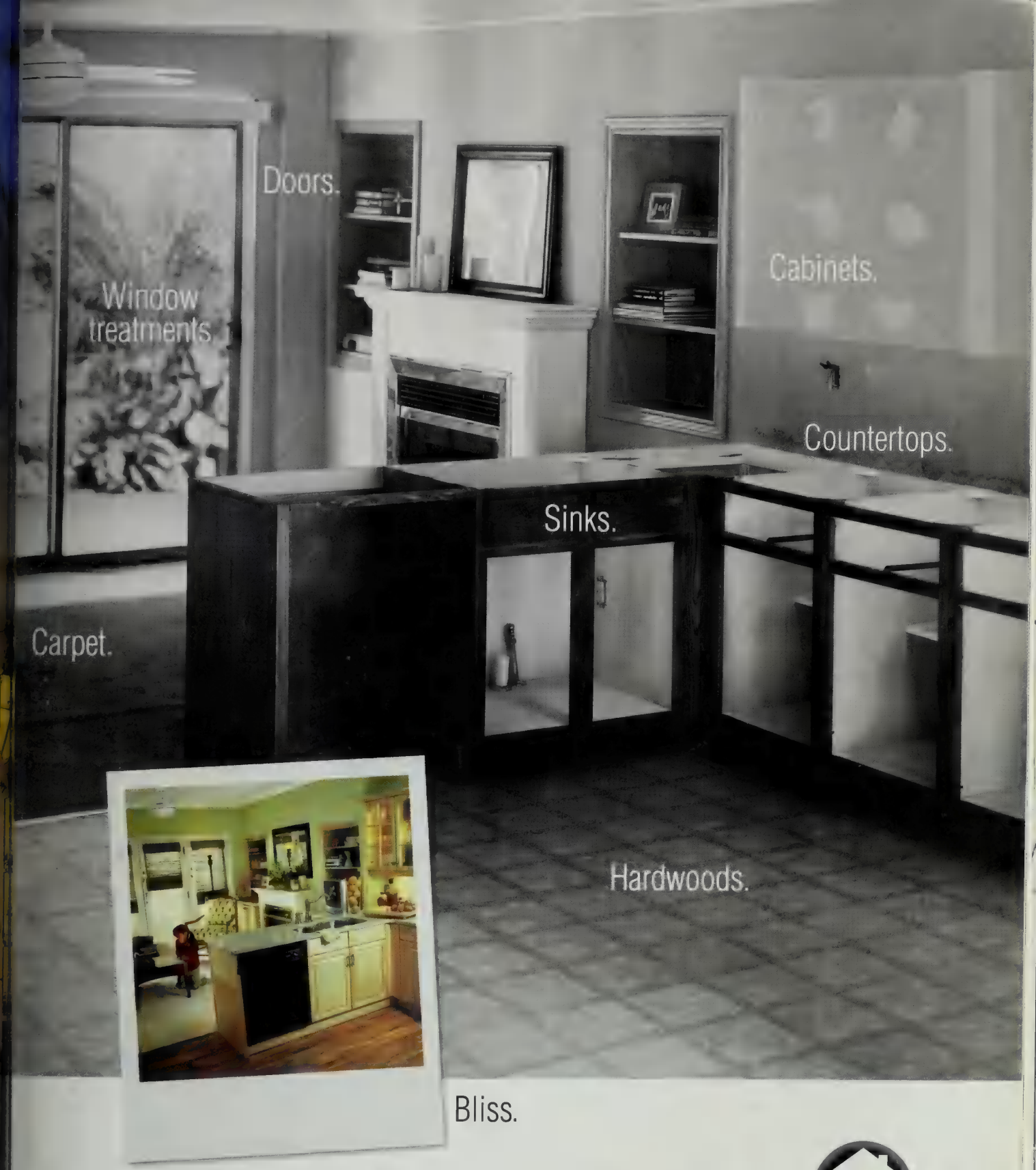
OPPOSITE: "The dark-stained mahogany furniture against the black-and-white photographs is reminiscent of the Round Hill club in Jamaica," Snyder says of the dining room. A hand-painted palm chandelier, from Arte de Mexico, hangs above the Ralph Lauren Home table.

ABOVE: "The feeling of the master bedroom is of old Palm Beach, circa Elsie de Wolfe, inspired by her signature fern fabric," notes Snyder. Pierce Martin lamp. Cowtan & Tout pillow fabric. BELOW: A daybed dominates the guest room. Bauer International chest of drawers.





The French doors opening onto the pool courtyard "allow the exterior space to blend seamlessly with the interior," says the designer. The bay window is off the master bath.



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THE ROXBURGHE

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had access to all outdoors, and it was like a giant playpen. That hasn't changed. My own children are about on bikes just the way I used to be. I want guests to be able to fully enjoy the estate. Their dogs are welcome, too. I like to take mine out on the golf course."

The duke, Guy David Innes Ker, and his wife, Virginia, are happily and completely involved in all aspects of running the place. He, for example, is very knowledgeable about wine; he buys for the hotel's Connoisseur's List as well as for himself and occasionally sends over a few bottles of exceptionally good claret from his own cellars at the castle.

Virginia Roxburghe personally oversees the planning and preparation of food. She consults with the chef at the hotel just as she consults with the one at the castle. She and her husband have frequent tastings and often take both chefs to London to discover what's new at the top restaurants.

Menus at The Roxburghe are based on fish and game from the estates; the chef collects grouse and pheasant directly from the gamekeeper at Floors. Beef and lamb are reared locally; venison and wild mushrooms come from the Highlands. If a guest has had a good day's fishing, the chef will cook the catch or suggest a good smokery nearby.

As for the hotel itself, the duchess is decorating it as she would any country house—slowly, incorporating the best of what is already there. She redoes a few more of the rooms and suites every year. "Designers seldom get a completely blank slate to work with," she comments. "There's always something wonderful, or perhaps just serviceable, that could be the starting point for a new room. It may be antique fabrics at the castle or perfectly good curtains at The Roxburghe, left over from its earlier days, when it was known as the Sunlaws House Hotel."

Some rooms at the hotel didn't need much. The Library Bar, for instance, has always been the kind of mellow room that people wishing to enjoy a quiet drink and conversation hope to find; a carved chimneypiece frames a log fire that just begs for chairs to be pulled closer.

The Duke and Duchess of Roxburghe know the necessities of life in the country include a drying room for wet coats and hot soup on picnics. Their attention to such essentials creates a comfortable and relaxing setting. Hotel guests, therefore, tend to be a friendly lot. If it's been a windy day, the place buzzes with exaggerated tales: Fishermen commiserate about the ones that got away; golfers compare shots on the uphill dogleg of the 11th hole.

"This landscape was my childhood," says the Duke of Roxburghe. "I had access to all outdoors. I want guests to be able to fully enjoy the estate. Their dogs are welcome, too."

The convivial atmosphere is even more pronounced during the special "house parties" that are held throughout the year, when the entire hotel is filled with people who share a particular interest—fishing, golf, gardens, nonstop bridge or horse racing in the nearby town of Kelso. Strangers become friends, and they return to meet again the next year.

The Roxburghe is distant yet accessible. Guests can either drive or arrange for a car to collect them in Edinburgh or from the train station at Berwick-upon-Tweed.

When they get to the hotel, they know they've come a long way. It's another world—but it's just like home. □

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THE RITZ-CARLTON

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beautiful, elegant hotel in which they could host their weddings and charity events, a place where they could gather and be comfortable."

Wherever she turned in Sarasota, Hughes saw and heard one name. "It was obvious," she says, "who the dominating figure was—John Ringling." The designs of most Ritz-Carltons make a graceful bow to Georgian England. But a visit to the Ringling Museum, which resembles a Florentine villa, told Hughes that the Sarasota Ritz should look to a different part of Europe—Italy. Never once taking a note, she wandered through the Ringling time and again, pausing longest in the Italian galleries, with their seven centuries of art and artifacts. "The people at the museum didn't know that I was lifting ideas from them," she jokes, "and that they were my ultimate source of inspiration." Inspiration did not mean copying, however; it meant borrowing colors and motifs and reinterpreting them for Florida and the 21st century. "Florida is colors," says Hughes, "and we pulled them from the gardens and sunsets—aqua, peach, coral, gold and lavender. People come here for sun and openness, and all the rooms are light and full of glowing colors."

Donovan wants her guests to feel that the Sarasota Ritz is their home away from home. Unlike a lot of Ritz-Carltons, it even welcomes guests' dogs and cats, going so far as to present them with gourmet treats and water bowls with their names attached. But if it's home, the Sarasota Ritz is home with a touch of Italian drama, and Hughes has made the lobby—with its inlaid-marble floor, crystal chandeliers and gilt chairs—grand enough for a performance of *Aida*. "We want people to walk into the lobby as if they're walking into a beautiful palace," she says. "We want them to say, 'I feel good! I feel excited!' "

Local people have already spoken. The Cà d'Zan Bar—"John Ringling would have been proud," says Hughes—is full most evenings, and afternoon tea in the lobby lounge is now a Sarasota tradition for mothers and daughters and grandmothers, too. Success has come a little late, but John Ringling finally has his Ritz-Carlton. □



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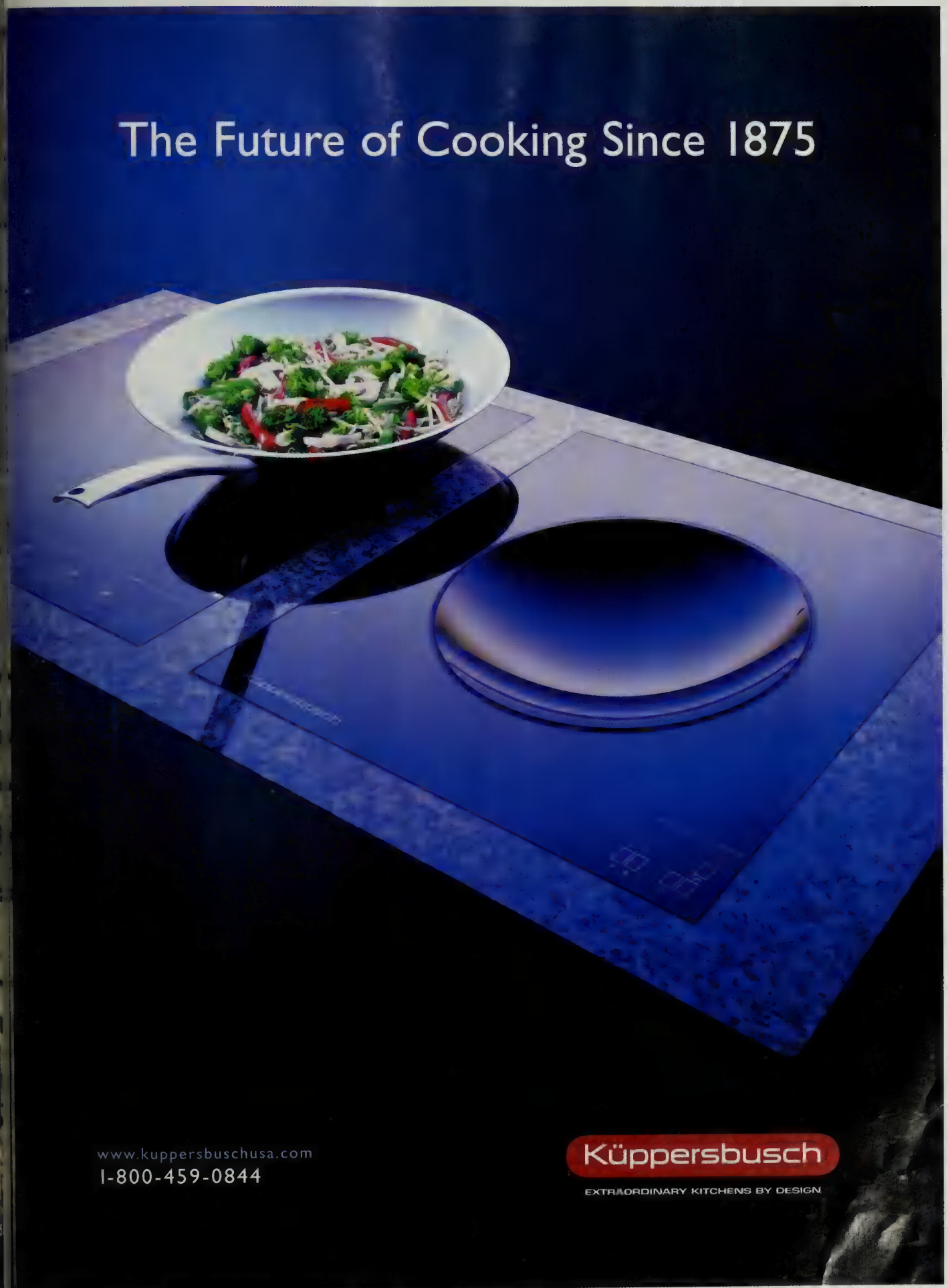


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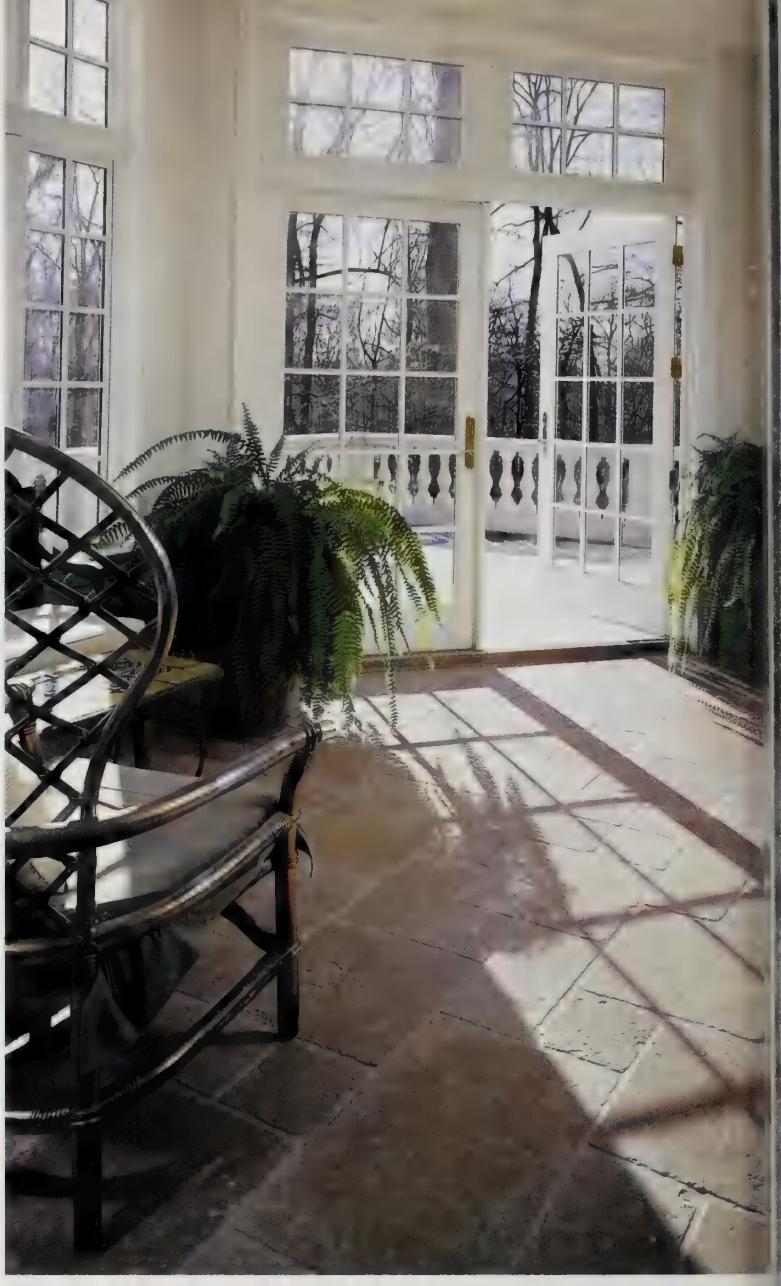
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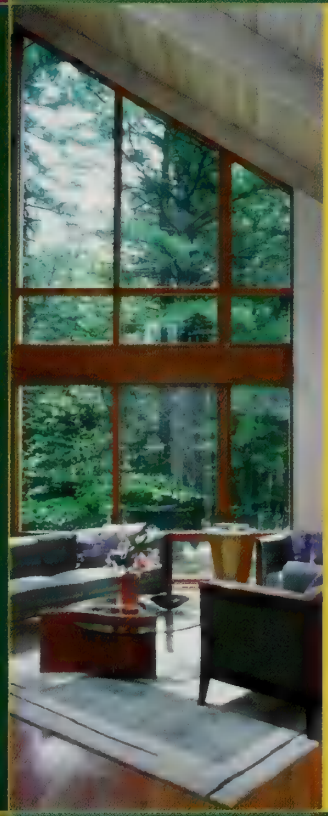
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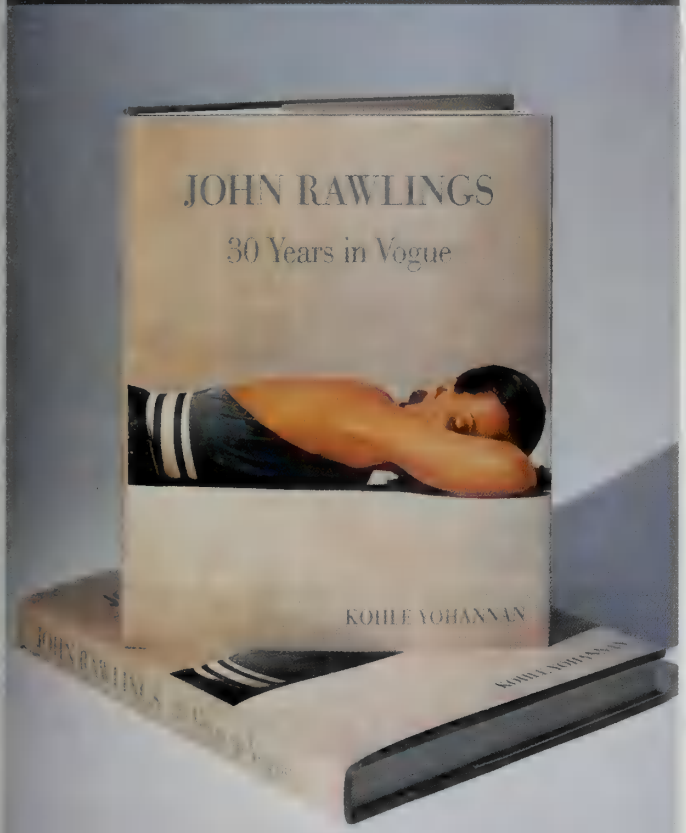
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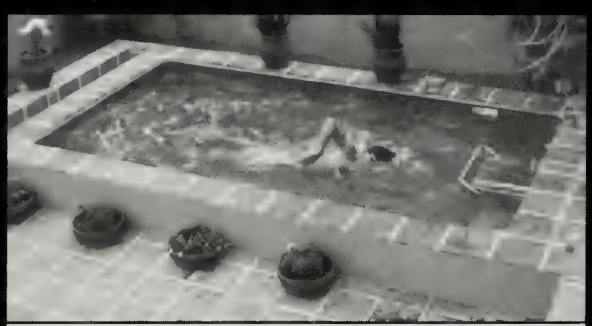
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KERSEFONTEIN

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However fortunate Melck and Viney were in their attic discoveries, they had to arrange for considerable work to be done by Cape Town restorers. Cape buildings are sunbaked, and the bricks, limewash and plaster require constant maintenance, carried out in the traditional way, if authenticity is the goal. The designer needed to tread softly and make the elements blend.

For the main house, Viney suggested that a more appropriate palette for the cream-walled dining room, where guests can arrange to have dinner, would enhance the room. A watercolor owned by the London antiques dealer Piers von Westenholz depicting the dining room at Balmoral before it was purchased by Queen Victoria prompted the redecoration. Dinners here, hosted by Melck, are often memorable affairs, with crayfish from the nearby West Coast, wild boar or lamb from the farm and delicious desserts, all washed down with fine South African wines.

In the main house's pink bedroom, Viney used a stately William IV four-poster bed as the starting point. This is another example of his subtle approach to achieve, as he says, "a look as though it might always have been there." He designed the bed pelmet from a sketch of a Cape interior of the same era, and he used hand-blocked wallpaper of the period. Bedside tables and chairs from the attic were restored and placed in the rooms. Viney found it satisfying "to bring back to life so much furniture consigned by previous generations to decay."

Thanks to Melck and Viney, Kersefontein has undergone a minor metamorphosis. Guests never fail to comment on the authenticity and timeless atmosphere of the house, its outbuildings and farmlands, but the reality is that the transformation has occurred in such a wonderfully appropriate way that it is almost undetectable. A stay at Kersefontein gives guests an insight into the life of a historic working estate. □

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MAISON PLACE ROYALE

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state, with only cheerful flower boxes added. The inside is a different matter. "I love old houses," says Blais, "but I don't believe the interiors have to be quaint or shabby, so I decided on crisp modern interiors with good modern furniture."

Each of Maison Place Royale's floors relates to a season. The first floor, containing the conference room (which also serves as a living room), is themed to autumn, a time Blais associates with returning to work. Here are found wraparound sofas capable of seating two dozen, a red conference table (that not coincidentally resembles a hockey rink), broadband Internet connectors and a home theater system, all brought together in a package that is a model contemporary executive suite.

On the second floor—its blue flooring emblematic of the sapphire lakes of a Canadian summer—is a professional kitchen. Here too is a sunny dining area with a maple table large enough to seat 12, while the third floor contains the guest suite with a floor the green of moss in springtime.

The most spectacular floor is the fourth—the master suite—where the white of the Canadian winter dominates walls, ceiling, bed and bed linens, and the headboard incorporates a large slab of green glass. Paradoxically, this scheme produces a sensation of extreme coziness, such as might be found inside a warm ski lodge. The room features a third home theater, a gas fireplace and shiny rubberized flooring from France that caresses bare feet. The ultimate sybaritic touch is provided by a huge soaking tub, located at the foot of the bed.

On the roof is a deck where it's possible to linger over croissants or cocktails and enjoy a panorama of the modern skyline in one direction and, in the other, views of the St. Lawrence River.

"In this house," says Denis Blais, "I feel that I've succeeded in combining my design skills with everything I've learned from my experiences in catering. It's my personal tribute to a city that I love." □

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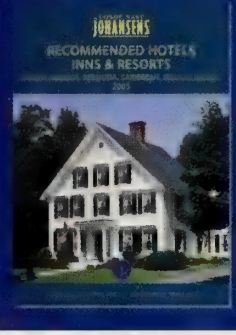
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Frank Lloyd Wright Home & Studio (Oak Park, Ill.) Photograph: Hedrich Blessing

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UDAIVILAS

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style furniture and other period pieces."

The cozy bar off the lobby has burlwood-and-leather armchairs and chenille sofas. Chandelier light dances off the *thikri*, or mosaics made of mirrors. Megawatt romance, however, belongs to the adjacent Candle Room, a miniature *sheesh* mahal, or mirrored palace. Here, the reflection of candlelight against a dome encrusted with 1,000 pieces of molten glass is dazzling. It's one of the reasons, perhaps, why Indian princes sometimes used the *sheesh* mahal as a bedroom.

Guests are made to feel royal with a variety of accommodations. Every room has generous garden space with a patio, and some have a semiprivate, infinity-edge pool. This pool actually stretches along a bank of rooms, making it possible to swim from one room to another. White walls in the rooms show off such details as the *jharokha*, or window seat. Vivid accent colors celebrate the tangerine, pomegranate and raspberry tones worn by Rajasthani women, contrasting emphatically with the desert palette.

Udaivilas has two restaurants as well as outdoor dining areas. The informal Surya Mahal, for all-day dining, has a '30s-era colonial feel. Udai Mahal, the evening restaurant, is an octagonal space, edged in cusped arches. The domed ceiling, painted midnight blue with gold stars, evokes the evening sky. Temptations range from saffron linguini to prawn curry with coconut and curry leaf to the dishes of the royal kitchen, like *gholiya*, a stewed lamb. The Udaivilas chefs trained directly under the few surviving chefs to royalty in Rajasthan.

Royal calories and royal sight-seeing in Udaipur—from palaces to museums and bazaars—might prove exerting enough to require some royal rejuvenation at the spa. Here one can tend to the architecture of body and soul in the *über*-modern gym or relax with an Ayurvedic massage, a treatment based on an ancient Indian healing system. In all respects, Udaivilas has mastered the harmonious coexistence of treasured traditions and the necessary conveniences of today. □

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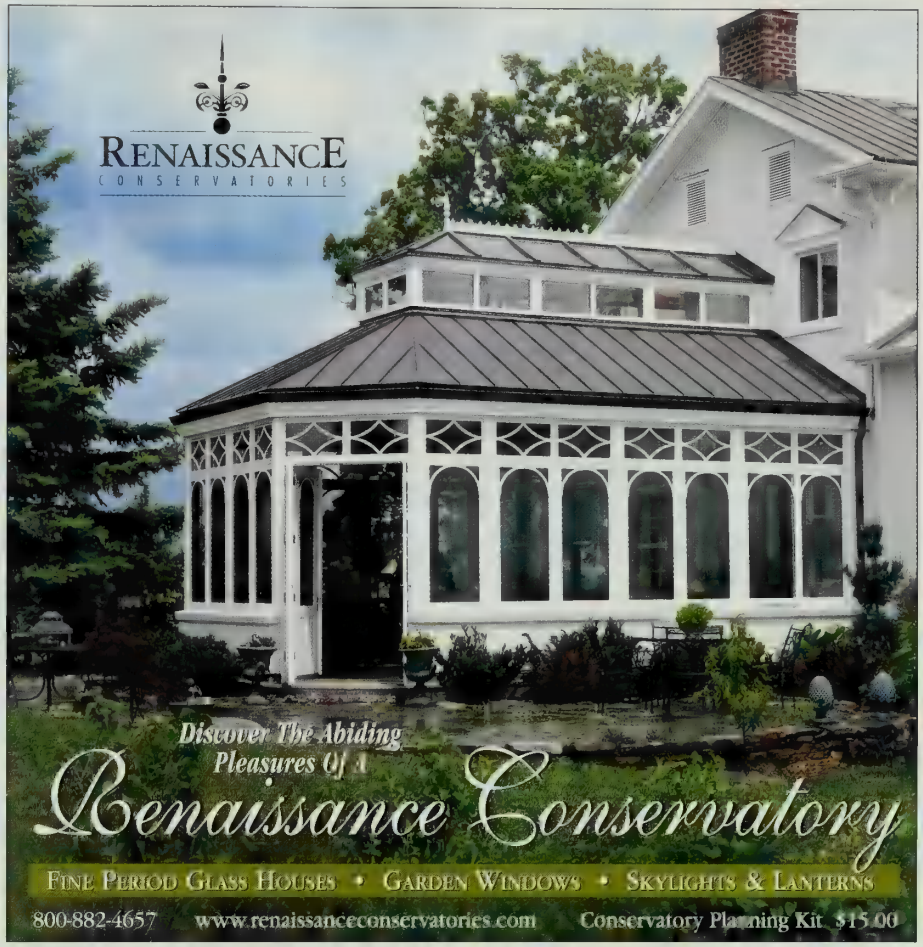
LESSONS IN GEOMETRY

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ropean sensibility informed the design of the guest and pool annex, which contains a wood-beamed sauna large enough for the whole family, as well as dressing areas, bedrooms, a sitting room and a terrace bar with an outdoor fireplace."

Accustomed to an unusually intimate domestic life, the couple were, at first, skeptical of Gwathmey's plans for a separate children's floor above the dining room in the horizontal wing of the house. They also felt that situating the autonomous master suite in what Gwathmey calls a "parental tower—a kind of floating tree house" above the double-height living room rotunda—would create too much isolation. "The husband objected," Gwathmey says, "that with so much land, it seemed perverse to stack the floors vertically. And they wanted the kids in adjacent rooms. But my very simple argument was: Kids grow up and move out. So I encouraged them to think beyond the present. It's an 18,000-square-foot house, yet the scale of each element is so finely calibrated that it doesn't ramble. With self-contained quarters for the different generations, a private deck and studies for the parents, a gym, an underground screening and billiard room, and the generous guest accommodations, the space can respond to change like a living organism. I don't think it will ever feel like an empty nest."

The conceptual precision of the architecture demanded an equally disciplined approach to the interior design, which was overseen by the firm's interiors associate Eva Frank. The finishes are rich, but the décor is spare. Gwathmey Siegel designed all of the maple and cherry cabinetry, most of the upholstered seating and many of the furnishings, including the sharkskin-and-bronze low table in the living room and the steel dining tables that can seat 30 and that Gwathmey calls his "homage to Donald Judd." The couple have a growing collection of modern glass as well as works by Richard Serra, Jeff Koons and Robert Mapplethorpe. But the house itself is their most enviable piece of art—a consummate modernist abstraction with a subject that transcends all the vagaries of aesthetic fashion: happiness. □





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125 • Rhonda Mueller & Associates (RMA). Color brochures available on all the fine antique reproduction lines we carry: Guy Chaddock, Amy Howard, Farmhouse, Dana Creath, Astoria, Wright Table and Grayson.

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137 • Diamond Trading Company. To view diamond jewelry designs and learn more about how to buy a diamond, visit www.adiamondisforever.com.

138 • Molina Fine Jewelers. Enter the world of Molina through our magazine, *Unforgettable*, which offers information about our exceptional gems and jewelry including exciting and informative lifestyle editorial.

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148 • Herbeau Creations of America. Manufacturers of fine French kitchen and bath products since 1857. Handcrafted period-style sinks, tubs, faucets and accessories.

149 • Heritage Custom Cabinetry, LLC. Heritage's new 70-page brochure features beautiful custom cabinetry for every room in your home. Styles include Old World, traditional and contemporary cabinetry shown in actual installations. $15.

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175 • Hammerton. Catalog contains 160 pages of lighting fixtures and furniture from several collections. Also included are two supplemental catalogs which include price lists. $25.

176 • Kathleen Caid's Antique Artistry. Renowned artisan Kathleen Caid creates fantastic works of luminary art from unique antique lamps, vintage textiles and hand-beaded fringes. No literature available. www.antiqueartistry.com

177 • Marvin Alexander, Inc. The L'Eoile Collection of Reproduction Lighting: European and American-style chandeliers, lamps, sconces, candelabra and decorative accessories. Call (212) 838-2320. Extensive color catalog, $24.50.

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184 • Martin's Herend Imports, Inc. Created by hand in the Old World tradition, hand-painted Herend Porcelain has been commissioned by royalty and enjoyed by discerning connoisseurs worldwide since 1826.

185 • O'Kell's Fireplace. Color brochure of screens, tool sets and accessories, many of which are handmade.

SPATIAL RELATIONS

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also to marry the interiors to the limestone just outside the windows on the building's façade.

Maurice Gross thought he was retired when construction began, but he visited the site one floor down every day when he and his wife were in town. "We ended up moving 17 or 18 risers," he says. "From a construction and time standpoint, it was a humongous task that took nearly two years. But I enjoy these things."

When they were out of town, the couple spent time in New York and Paris looking for furniture, sometimes with McCurry. They abandoned their Biedermeier collection, which was too heavy for the intended ambience, and

> McCurry has acquired classical instincts: She believes in the serenity that symmetry confers on a space.

turned instead to French and Italian Art Déco. They found darkly handsome rosewood dining chairs from the 1920s on the Left Bank in Paris, and on the Right Bank, a bench with attenuated gazelle-like legs for the living room. Shimmering white satins on Jean-Michel Frank–inspired sofas and club chairs set the tone in the living room.

The Grosses' grandchildren, whenever they visit, always head straight for the family room in back, where the television is sited. On the way, they can't resist stopping off in the powder room to watch the water spill onto a stainless-steel trough that pours into a translucent glass basin, set in a glass countertop that spans the entire length of the wall. The perforated stainless-steel acoustic ceiling, which has been fitted with miniature fiber-optic spotlights, looks futuristic. Beverly Gross may be right when she says, "Everywhere I look I see something beautiful—every detail is worked out." But Margaret McCurry has carefully planted small eruptions of wit throughout the apartment. For all its suave gravity, there's still something for the kids. □

ATTITUDE ADJUSTMENT

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signed the ebony gilt-trimmed drinks cabinet reminiscent of the '30s. "What attracted me to Charles was his sense of perfection," Rich explains, noting that he went so far as to have the tailored shades of the '30s lamps banded neatly in black at top and bottom. "I like the punch of black in any interior," the designer pipes up. In the mezzanine study, a Neoclassical ebony desk faces the ever-changing East River; behind it, two steps down, lies an intimate seating area, all subdued elegance—at least until a pair of '50s Italian wood lamps the color of coral kick in and give a whimsical twist to the room. A painting by the Italian artist Carbonata sports yet another cardinal, this one with a deer in tow. The Tibetan wool rug is squarely in the décor's prevalent palette of taupe, khaki and green, and the bookcase unit echoes the one downstairs in the dining room: "Continuations with variations," in Charles Allem's words.

One floor up is the "fabulous tree house bedroom," as the designer likes to describe it. "In all of my homes, no matter how large they were," Rich reflects, "I always spent most of my

> Neratoff committed his energy to the shell, and the things he didn't reconfigure, he and Allem went on to aesthetically retune.

time in my bedroom, my bathroom and my dressing room—that's my favorite part of any house of mine. And I wanted this bedroom to look all gold, to be burnished in the colors and shades of gold." For all that, the biscuit-colored, fabric-covered wall directly behind the bed, with its geometricized tufts, reminds Angela Rich of nothing so much as big emerald-cut diamonds. "It's my favorite cut, and I do have them," she declares. "Divine ones. And I do wear them. But really, the house itself is the jewel." □

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Anthony P. Browne
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Washington, D.C. 20009
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Max Protetch Gallery
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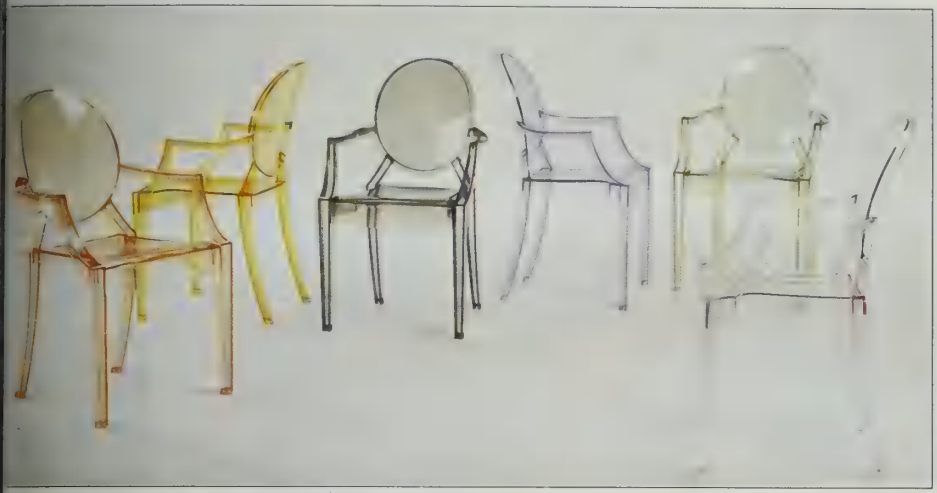
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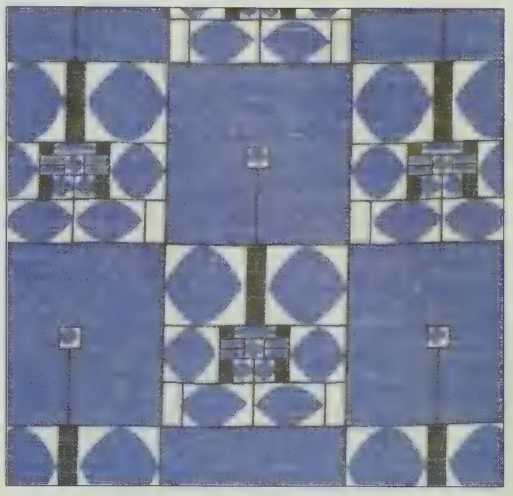
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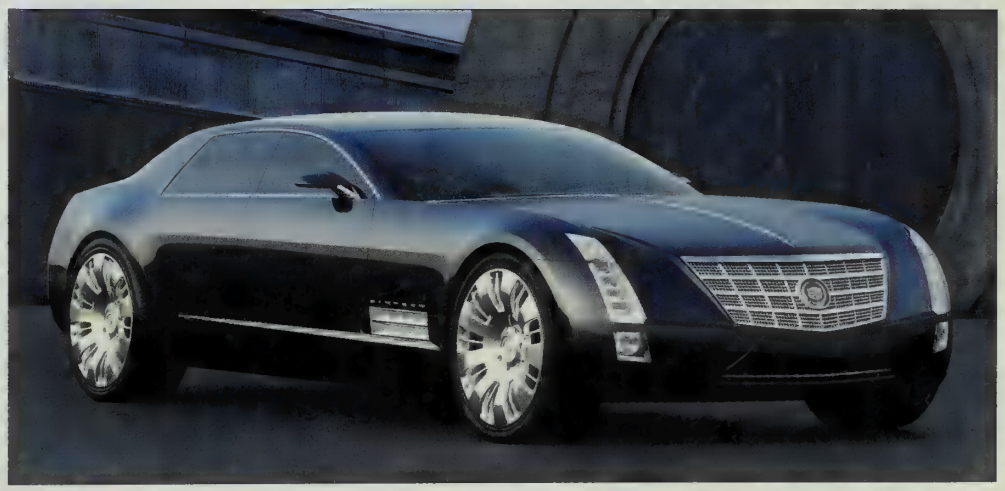
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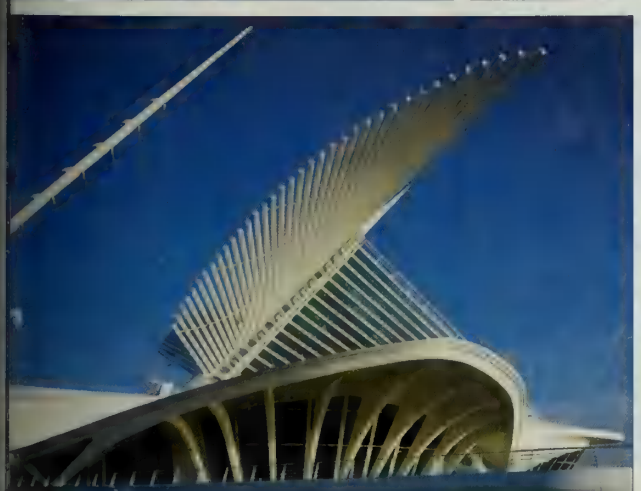




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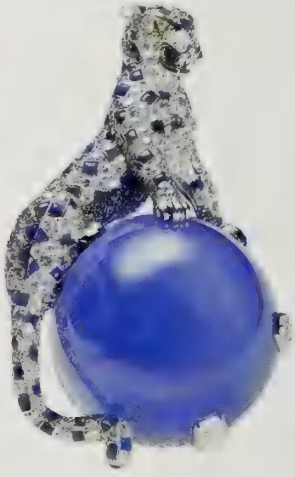

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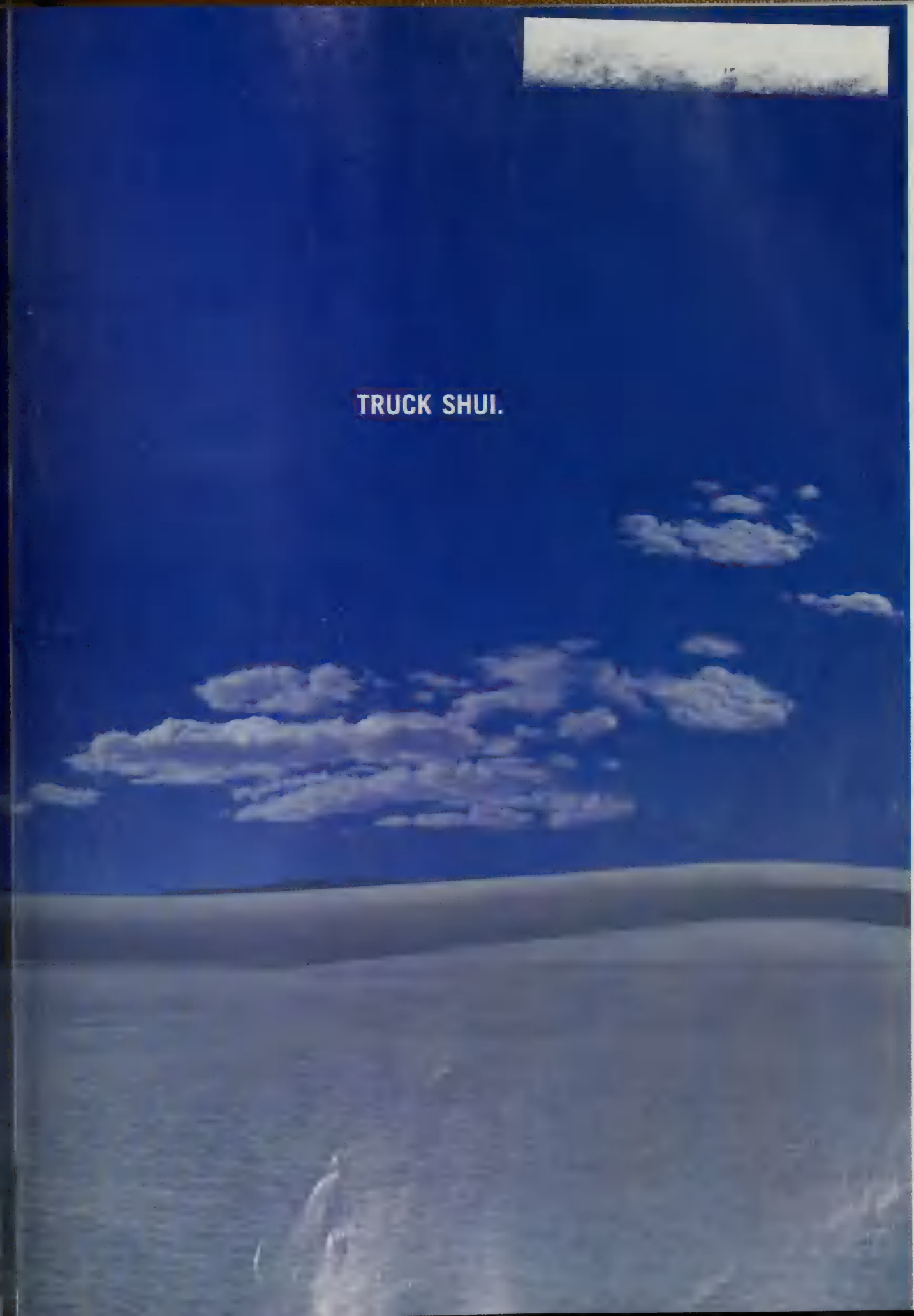


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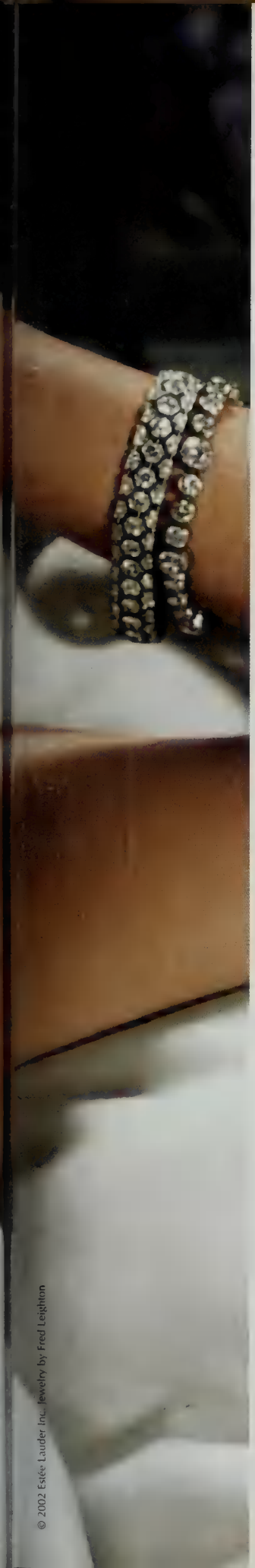


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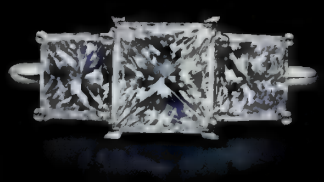
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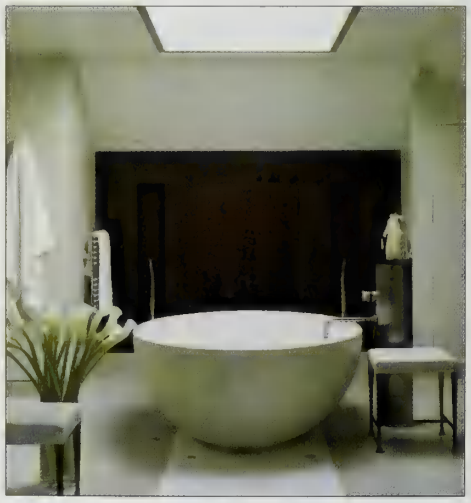
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A [illegible] 1938 vacuum cleaner typifies a design collection. See page 152.

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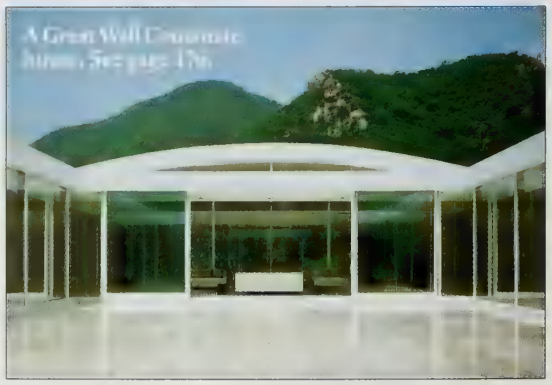
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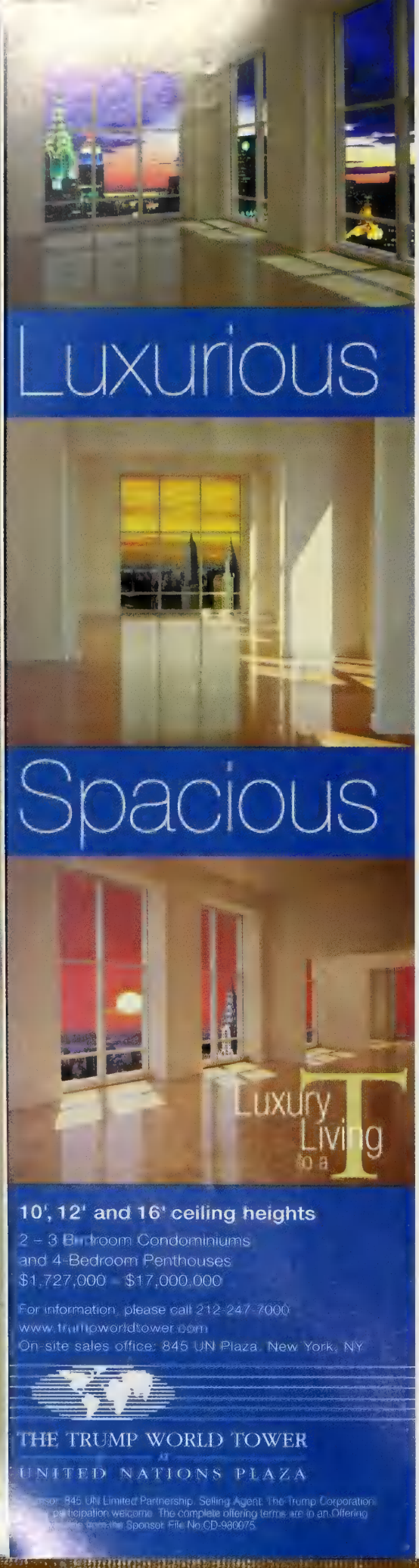
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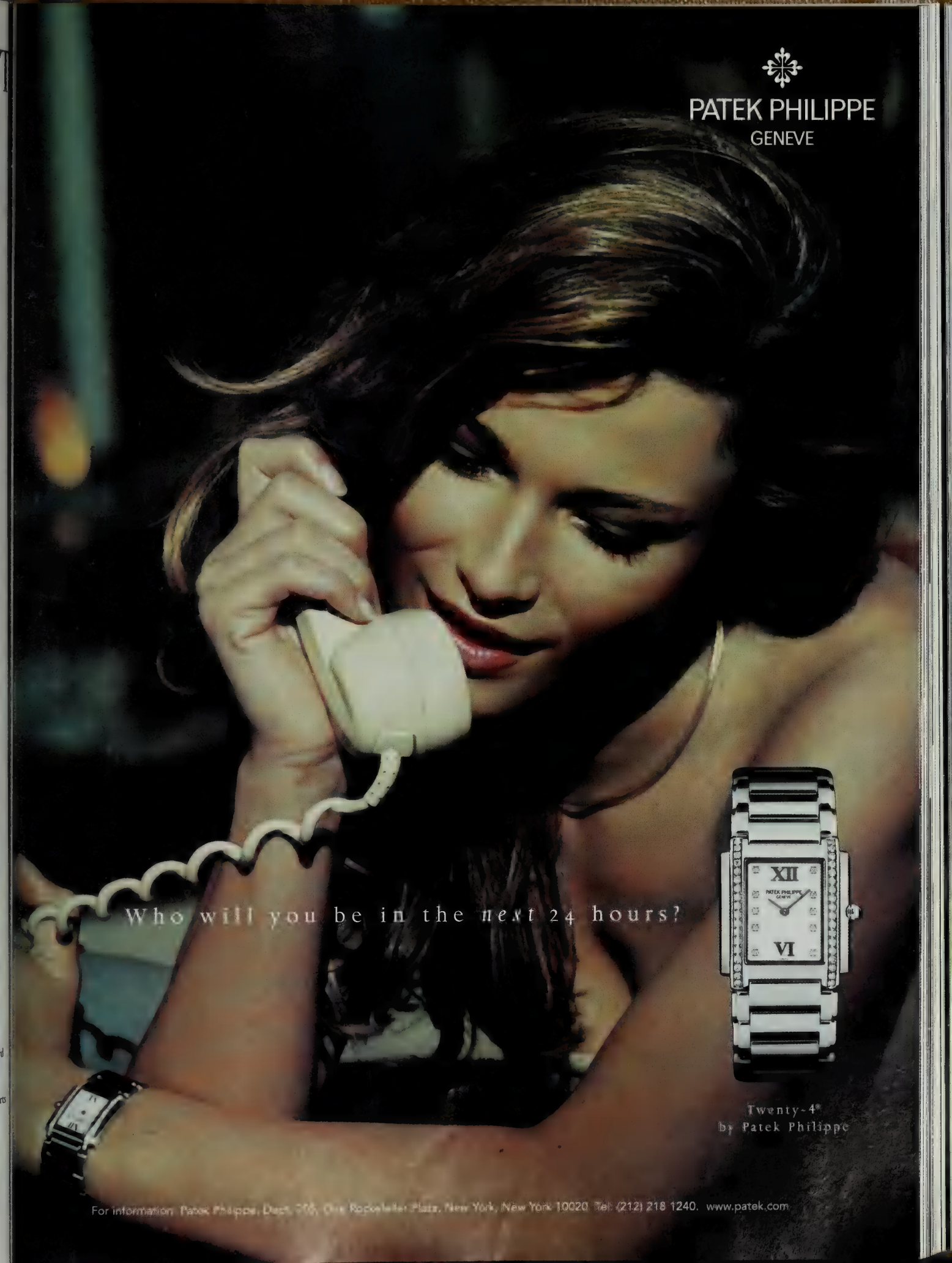
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There I was face to face
with a Malaysian tiger

prawn in garlic and butter sauce.

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How apt was your title "An Arresting Development" (February 2003). To say that I was stunned and speechless will be my personal understatement for 2003. Terms to adequately convey the beauty, the timelessness, the concept and the execution of Gwathmey Siegel's design for the New York apartment fail me. This from a dyed-in-the-wool traditionalist who lives in a 19th-century residence.

—Judith W. Burgess
Paragould, Arkansas

JOAN RIVERS

Remarkable! In a little over 1,000 words and with just 14 pictures, writer Nancy Collins and photographers Billy Cunningham and Mary E. Nichols gave your readers a wonderful panorama that showcased a small part of Joan Rivers's life, demonstrated what a designer like Joe Cicio can do with Before and After, and allowed our eyes to glance at true beauty ("Can We Talk?" February). Most people have seen Joan Rivers on television, but to read her words and look at the wonders of her home was astounding. This article really presents what can be accomplished with color, texture, light and interior design. It isn't often that one can open up a magazine and understand the how and why of architecture. It must be a thrill to be able to walk onto a property and, within a few short hours, see how it can be positively altered for posterity. Thank you for giving us this opportunity.

Lyn Stone
Nelson, New York

CABIN FEVER

Bravo to Stephen Shadley for his exciting interpretation of 1950s Adirondack cabins ("Adirondack Idyll," February). My dollhouse cottage in Provincetown, Massachusetts, shares that spirit. Here's to simplicity and serenity.

Paul Babbitt
Boston, Massachusetts

FOND MEMORIES

The February issue was accompanied by memories of my days as an architecture student at the University of California, Berkeley, around 1935, when I sold subscriptions to *Architectural Digest* and worked in a department store. I wish I could remember what the cost of a subscription was at that time. I am still reading it after all these years, and the Before and After of this particular issue is a great part of my present pleasure, but the whole magazine is enjoyed and appreciated.

Robert H. Clark
Redwood City, California

CANADIAN RECOLLECTION

I grew up in Calgary in one of those plain Canadian bungalows featured in "Canadian Metamorphosis" (February). I was always a faithful reader of *Architectural Digest*—not because the content was relevant to my middle-class circumstances but because the fabulously impossible homes shown in it transported me to the possibilities of an exotic existence that seemed as imaginary and as fantastic as everything else American and Hollywood. Therefore I was taken aback by the sudden appearance of such a bungalow transformed into a residence of great design purity. It was like finding out that Elvis was a real person and that the homes in *Architectural Digest* actually do exist.

Richard Havinga
Okotoks, Alberta, Canada

PALM BEACH AESTHETE

The Before and After issues that feature homes and their furnishings are always interesting and often spectacular. But more consideration should be given to the exterior architecture and landscapes of Palm Beach homes and other homes in similarly tropical areas of the country. They are so dramatic and different from the rest of the country's geographies and landscapes.

Frank Sears
Buffalo Grove, Illinois

LOST IN SPACE

One of the things I like about *Architectural Digest* is particularly apparent in your Before and After issues: the chance to marvel at an architect's or designer's conceptualization of space, from modestly sized to tremendous.

Ilene Roizman
Sag Harbor, New York

CORRECTION

We are thrilled with the presentation "Theme and Variations" in the March 2003 issue, but there was a serious omission. Nearing, Staats, Prelogar and Jones were the architects.

Thomas Britt
New York, New York

continued on page 44


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Letters

continued from page 40

PARIS REMINISCENCE

I can't tell you how thrilled I was to see your piece in the March issue on Jean Lupu ("Connoisseur's Collection"). I was traveling in Paris in April 2000 with my husband, sister and brother-in-law. We were looking for antiques and went to Jean Lupu's shop. To our surprise and amazement, he graciously ushered us from his shop, through the courtyard and into his magnificent home. It was one of the highlights of our trip. Thank you for rekindling a wonderful memory.

JILL EAGLESTON
SOUTHLAKE, TEXAS

WILLIAM HODGINS

I have admired the superlative talent of William Hodgins ("The Art of the Retreat," March) for decades. The integrity of his designs—including the adroit mixture of choice furniture and accessories, exquisite fabrics and refined detailing—always results in a palette of elegant restraint. I could go on forever about his work, but then how does one intellectualize genius? It's wonderful to see Mr. Hodgins's "calm and quiet" once again gracing your pages.

STEPHEN M. SALNY
BALTIMORE, MARYLAND

FAN CLUB

I have only recently begun a proper subscription to your interesting magazine, which I have read since I was a child. Issues are sumptuous, even if not necessarily practical, or they're a bit of a hodgepodge of distractions—all welcome—but some are infinitely forgettable, like a lousy wallpaper at your best friend's bungalow. The March issue was just plain perfect, however. The Gettys' home in San Francisco ("A Tale of Two Houses") has inspired me to gold-leaf everything. The home in Mustique ("An Outside Influence") makes me want to live in the exotic tropics. Sally Quinn's Washington, D.C., diary (Guest Speaker) was especially topical. Great job by the staff of *Architectural Digest*.

FREDERIC E. KAHLER
LAS VEGAS, NEVADA

LE STYLE GETTY

Since 1974 I've been an enthusiastic *Architectural Digest* subscriber, and I can hardly wait for my copy of each month's issue. As a longtime admirer of Gordon Getty, for his philanthropy and dedication to opera, I was fascinated by the Getty residence. Ann Getty's neo-Victorian approach to decorating makes *le style Rothschild* look like stark minimalism.

ROBERT FISACKERLY
PRESCOTT VALLEY, ARIZONA

TOAST OF ENGLAND

Now you have really done it! You've surpassed your usual excellence with the Collector's Issue on England (January 2003). You feature jewel after jewel on the English countryside. I'll savor the articles and pictures again and again. Thank you.

KAREN J. FURLONGE
GREENVILLE, NORTH CAROLINA

VOICE OF A GENERATION

I am 13 years old, and I thoroughly enjoyed the article on Frank Gehry's unfinished masterpiece the Walt Disney Concert Hall (December 2002). The building will remain solid and strong, blinding all with its dazzling sheen of reflected sunlight.

JULIE LANG
ORANGE, CALIFORNIA

CRAIG WRIGHT

Your magazine has provided me with enjoyment since I was a child of 12 and fortunate enough to be exposed to beautiful architecture and design through the company for which my mother worked in Port-of-Spain, Trinidad and Tobago. My latest edition was a gift subscription from my wonderful husband, who realized my insatiable desire to view and own beautiful things. One of my favorite articles in the December issue was "The Wright Angle." Allow me to commend the writer, designer and photographer on their incredible work. I look forward to each new issue.

SANDRA KRUMM
WESTERVILLE, OHIO

The editors invite your comments, suggestions and criticisms.
Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048
E-mail: letters@archdigest.com



I said (yelled!),

"BUT I LOVE THOSE..."

-ann sacks

about a company in England, founded in 1901, whose plumbing had a timeless style reputation for quality. I was eager to add to the breadth of our plumbing collection so ed the director and we agreed to meet in the Paris airport where I was passing n. After a bit of confusion and terminal switching, he appeared, burdened by massive ts of solid brass traditional English faucetry. Guilt waved over me as I suddenly realized was looking for something more unique than the Victorian shower and bath systems in front of me. Just as I was making my apologies, a tattered old brochure from 1925 fell from his briefcase. From across the seating area, I saw primitive drawings of what appeared to be very simple faucets. I said (yelled!), "But I love those. Can I have those?" It happened the molds for our precious Tate had just been scheduled for the graveyard the previous week. It was fate that we intervened when we did. The molds were instead refurbished and the Tate is now one of my favorite designs in the Ann Sacks plumbing collection.

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This issue of *Architectural Digest* doesn't look like any that has ever come before it—which is fitting, since this issue is all about things that stand apart. In addition to our trademark stories on architecture and interiors, you'll find throughout the magazine a number of special sections dedicated to defining, in words and images, the essence of great design. We began by asking our favorite architects, interior designers, photographers, fashion designers and writers to give us examples of the various things they believe express this mysterious essence, be it in a house, a car, a kitchen utensil, a dress, a watch or an electronic gadget. It's a good thing that we didn't impose rules or limits on their answers—because they came from all over the place. And so, as you make your way through these pages, you'll be treated to a kind of running list of what our respondents consider to be the most beautiful, practical, clever, stylish and stunning designs in the world. Moreover, you'll learn exactly why they think so. Prepare to be surprised.

***Paige Rense**, Editor-in-Chief*



HOLLY BRUBACH ("Revisits: Valentino," page 310; "Furniture Design: Modern Living," page 102). "Valentino is the sole survivor of haute couture," contributing writer Holly Brubach says of the fashion designer. His Rome villa, shown in the August 1981 pages of *Architectural Digest*, then in the September 1988 issue after a renovation, is seen again as a whole. "The house exemplifies an open-air Roman elegance," she says. "It's exuberant." Brubach, a fashion critic who helps develop Prada's line of home products, also reviews architect and designer Antonio Citterio's furniture designs. "When I was furnishing my New York apartment, I looked at every sofa I could find. I found his to be the best on the market, so I bought it. I plan on living with it for a long time."



JOHN LORING ("Design Icon: T. H. Robsjohn-Gibbings," page 272). Longtime Tiffany's design director John Loring narrates a journey into the past—a peek into the "elegantly and opulently understated" Athens apartment beneath the great Parthenon where design icon T. H. Robsjohn-Gibbings spent the final decade of his life. "He was by no means a man of narrow vision," Loring says. "He drew on designs from past civilizations that he so much admired." Loring, who is a contributing writer, has written 12 lifestyle books, including *Tiffany Taste*—one of six edited by Jacqueline Onassis. His most recent books include *Paulding Farnham: Tiffany's Lost Genius* and *Magnificent Tiffany Silver*.

STEPHEN CALLOWAY ("Splendors of Symmetry," page 284). "Her clients come back to her again and again for new projects all over the world," writer Stephen Calloway says of designer Kelly Hoppen, who brought order to an early-Victorian town house for a couple in London. Calloway, author of *Twentieth-Century Decoration*, asked Hoppen about handling her new store: "She told me, 'I've even worked on the shop floor on Saturdays to really get the feel of the place.'"



MICHAEL MORAN ("A Life Less Ordinary," page 232). "Photographers try to take pictures of ideas," Michael Moran says. On capturing the ideas in architect and contributing writer Joseph Giovannini's design for film historian Robert Skotak's L.A. apartment, Moran, whose images have appeared in *Work Life: Tod Williams Billie Tsien*, notes: "The idea behind the furniture is that it floats. At one point we used paint cans to prop pieces up to get the angle the camera wanted."




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The Great Design Issue

Though its expressions are as varied as snowflakes, the essence of great design never changes. We've identified it—from cars to carpets to Cartier.

Brilliant design often inspires the awestruck to echo Mies van der Rohe's famous pronouncement that "God is in the details." Indeed, the only way to distinguish one item from another in the same category is through details—whether they're big, like the iconic Art Déco fenestration capping the Chrysler Building, or small, like the curve of the handle on a favorite coffee mug. They may represent an answer to a thorny practical problem or merely a designer's private response to his or her muse. But in every case, innovative details are at the foundation of great design. This month in *Architectural Digest* we celebrate the eternal spirit of innovation that guides the world's greatest designers in their work. In addition to architecture and interior design, our purview includes the realms of automotive and electronic design, housewares, textiles, jewelry and more. As we asked today's design leaders to name some of their favorite concepts, we discovered how fluid inspiration can be. It doesn't respect the lines between various disciplines. And on those whom it touches, it makes only three small demands: Take it, improve upon it and pass it on.

"The details are not the details. The details make the product."

—Charles Eames
FURNITURE DESIGNER

"Armani stays true to a long, streamlined look. He stays away from bright and shiny."

—Donna Livingston
INTERIOR DESIGNER


Spring/summer 2003 by Armani



Yoichi Ohira

"He's an artist who blows great glass vases," architect Peter Marino says of Yoichi Ohira, whose *Campo dei Fiori* pieces are shown at Barry Friedman in New York.

Bugatti Veyron

The new Veyron—powered by a turbocharged W16 engine—is capable of reaching 250 mph. The two-tone body recalls the 1938 Bugatti T 57 C Ventoux Coupé.





Jacques-Emile Ruhlmann

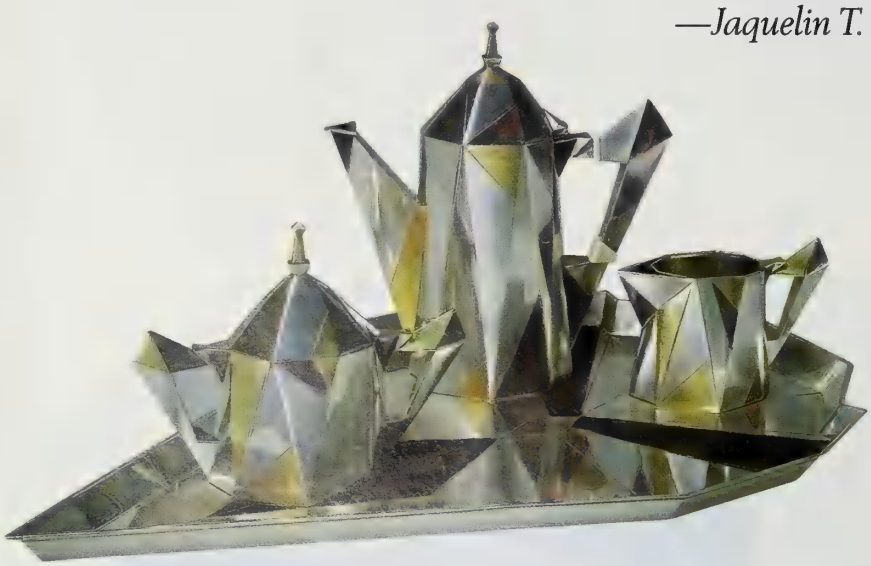
"His furniture is disciplined," notes interior designer Charles Allem. Jean Lambert-Rucki, Jean Dunand and Ruhlmann collaborated on a sideboard.

"I expect fashion in clothes and decorating, and style in longer-lasting things, like furniture and architecture."

—Jaquelin T. Robertson
ARCHITECT

Larry Yaw

The Colorado-based architect chose a minimalist steel configuration for the fireplace in his house. "It has its design roots in Scottish coal box inserts," he explains.



Cubist Coffee Service

"Art Déco 1910–1939," an exhibit running until July 20 at the Victoria & Albert Museum in London, displays such innovative objects as The Lights and Shadows of Manhattan, a 1927 service designed by Erik Magnussen.



The mini-market.
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"Louise Nevelson had never done a ceiling. I suggested that we lay [her sculpture] out on the floor and then put it up. It looked so good there, we thought about putting Plexiglas over it and leaving it as a floor."

—Arnold Scaasi
FASHION DESIGNER





Kino Sq. Table
French interior designer Alain Demachy likes the colorful Christian Ghion table carried by Sawaya & Moroni. The stainless-steel column base supports a thick acrylic top softened by rounded edges. "It's romantic and modern," Ghion points out.

"The Canon Elph is about the size of a pack of cigarettes, is made of stainless steel and chrome and has great picture quality."

—Stephen Shadley
INTERIOR DESIGNER




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Philippe Starck

Louis Ghost Chairs



"For me, smart is one of the best words. When you make something smart, it is always elegant."

—*Philippe Starck*
Furniture Designer



"I love a touch of eccentricity."
—*John Fowler*
Interior Designer

Eva Solo

"This Danish company offers sleek home products by industrial designer–architects," says photographer Durston Saylor. The spoon-and-spatula set also has a practical whisk.



Dré Wapenaar

"The tent is a language well known all over the world," comments the Dutch sculptor, whose canvas-and-steel creations can hang from trees. "They're functional art."

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"I love the lines of Mallet-Stevens's houses, and I admire this one in particular for its modernity—it still looks modern today."

—Yves Saint Laurent
FASHION DESIGNER



Robert Mallet-Stevens

Villa Noailles

"Sharp edges, clear curves…order—this is the logical, geometric house of tomorrow," architect Robert Mallet-Stevens wrote of the French villa he designed in 1923.

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—Stanley Barrows, DESIGN EDUCATOR

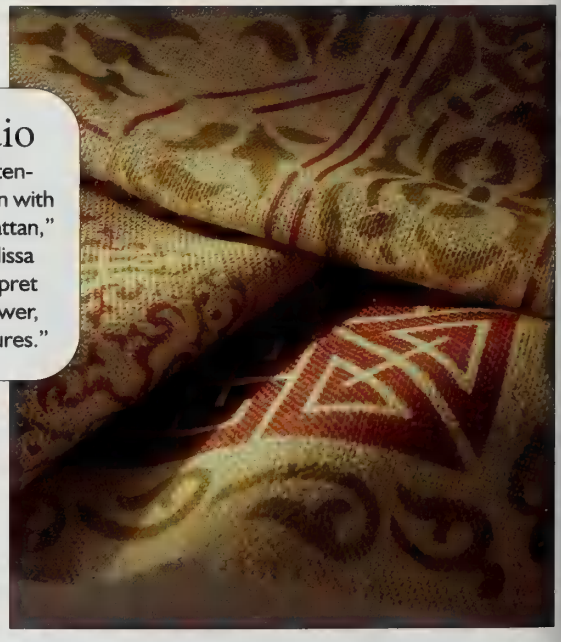


CVO Fireplace

A gas fire vessel—available in cast iron, ceramic and bronze from CVO in London—centers the compact fire surround.

Pintura Studio

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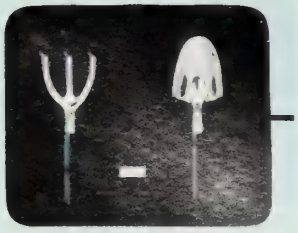
Peter L. Gluck

"Burying some of the house is a corrective measure to the monster house," says the architect. A project in Texas has a sunken courtyard, which flows through the structure.

"Everything I'm doing is **clearly modern** and authentic. I'm working on buildings with underground living spaces now. It's a challenge to build 'reasonable' houses. My clients don't want gargantuan houses and are disgusted by that scene. They have an aesthetic sense and a social conscience. They're a new breed of people who have no need to impress but want great design and architecture."

—Peter L. Gluck
ARCHITECT

Gucci Garden



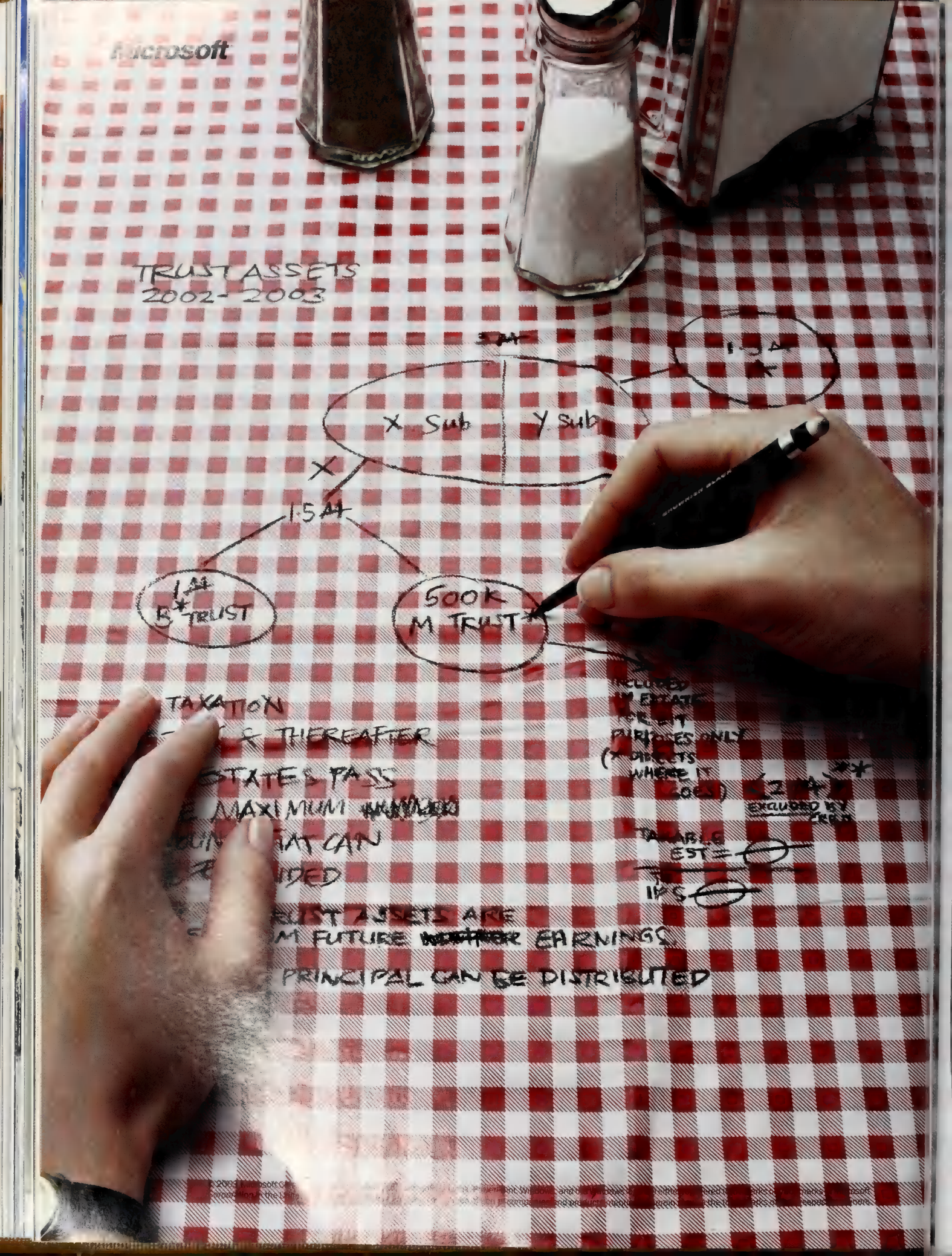
For Gucci's spring 2001 gift collection, Tom Ford designed accessories for the stylish gardener. A black belt, in leather or nylon, has roomy front pockets for keeping the metal hand fork and trowel within easy reach.



Catherine Lagot

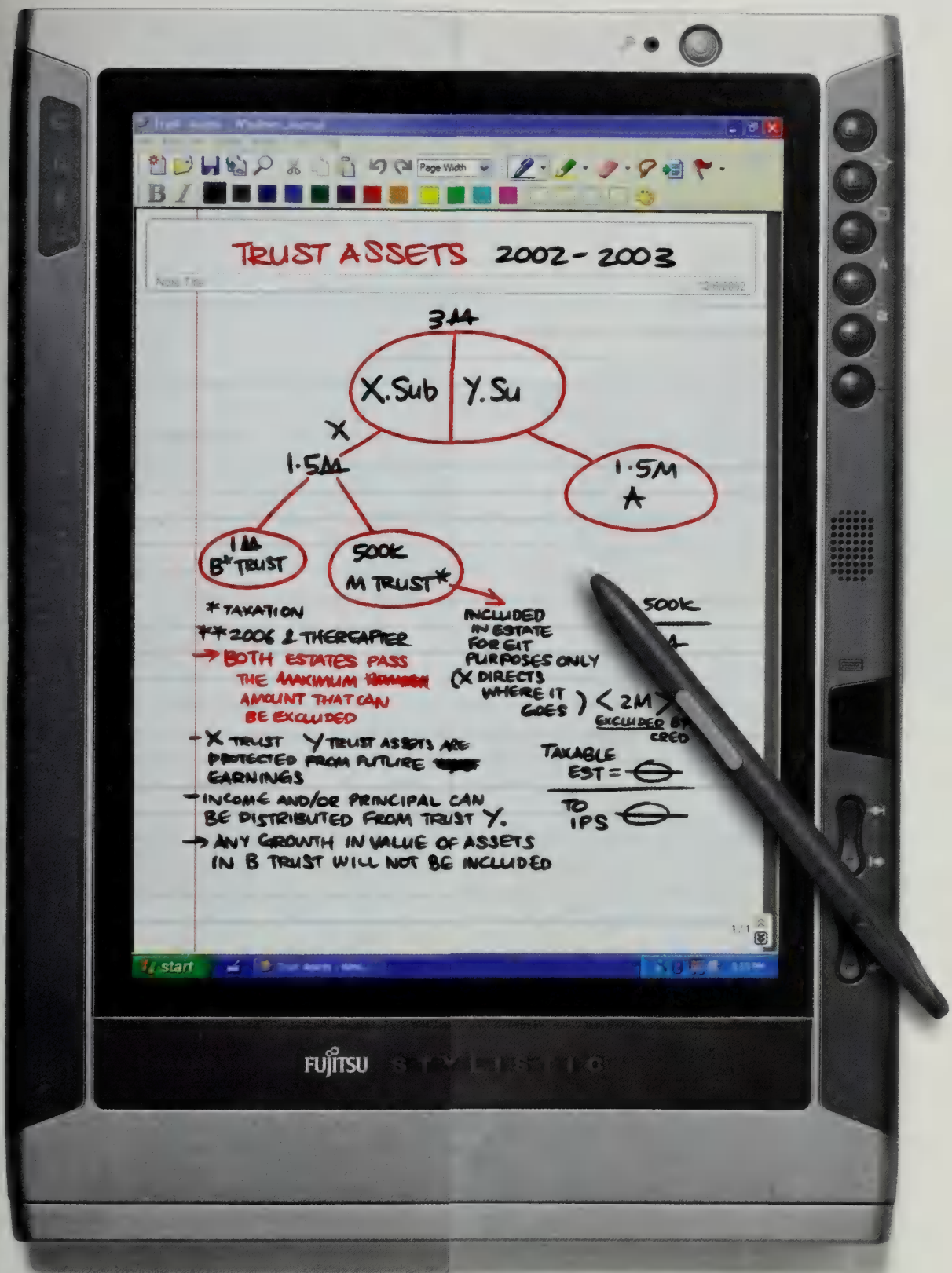
At Artisans de France in New York, interior designer Mica Ertegun discovered Lagot's uniquely French designs. Tabletops, planters and tiles are made from lava rock quarried in Auvergne and coated with colored enamel.


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"My approach is to combine everything suitable that gives a room the feeling of freshness, originality, and a more beautiful atmosphere for living."
—Michael Taylor
INTERIOR DESIGNER





Michael Taylor

A light-filled house in Malibu epitomizes Taylor's California Look, with slate floors, natural elements, open space and his own furniture designs.

"J. Iloulian carpets made of hemp—a little bit of yesterday, today and tomorrow."
—Bruce Gregga
INTERIOR DESIGNER

The Los Angeles shop J. Iloulian features a range of rugs made from the natural fiber.



Jasper Morrison

The industrial designer's Glo-Ball lamps are "extremely useful, functional, straightforward and elegant," says architect Annabelle Selldorf.

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"The plain pattern from Iroquois is very simple yet elegant. I collect it personally."

—Thad Hayes
INTERIOR DESIGNER



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Panther



In the late 1940s the Duke of Windsor commissioned Cartier to fashion a spectacular brooch for his duchess. The piece consisted of a diamond panther studded with sapphire spots, seated on a 152.35-carat cabochon sapphire.

Russel Wright

"In the early '80s I came across a complete Wright set, and I was intrigued by its clean lines and its color," relates Thad Hayes. "The Casual China pattern was launched in 1946; its hallmark was durability."

"Good design keeps the user happy, the manufacturer in the black and the aesthete unoffended."

— Raymond Loewy
INDUSTRIAL DESIGNER

T-Mobile Sidekick

The all-in-one handheld communications gadget developed by Danger links a cell phone, a Web browser, AOL Instant Messenger, e-mail, games, an organizer and a digital camera attachment.



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Santiago Calatrava
"He does incredibly beautiful bridges. His work is lyrical; he's a poet," architect Lee F. Mindel says of the Spanish-born architect, who completed the museum's striking Quadracci Pavilion in 2001.
Milwaukee Art Museum
"All good architecture and good decoration (which, it must never be forgotten, is only interior architecture) must be based on rhythm and logic."
—Edith Wharton & Ogden Codman, Jr.
Author and Architect

Frank Gehry in Biloxi

The Architect's Design for the Ohr-O'Keefe Museum of Art

Architecture by Frank Gehry, FAIA/Text by Philip Nobel



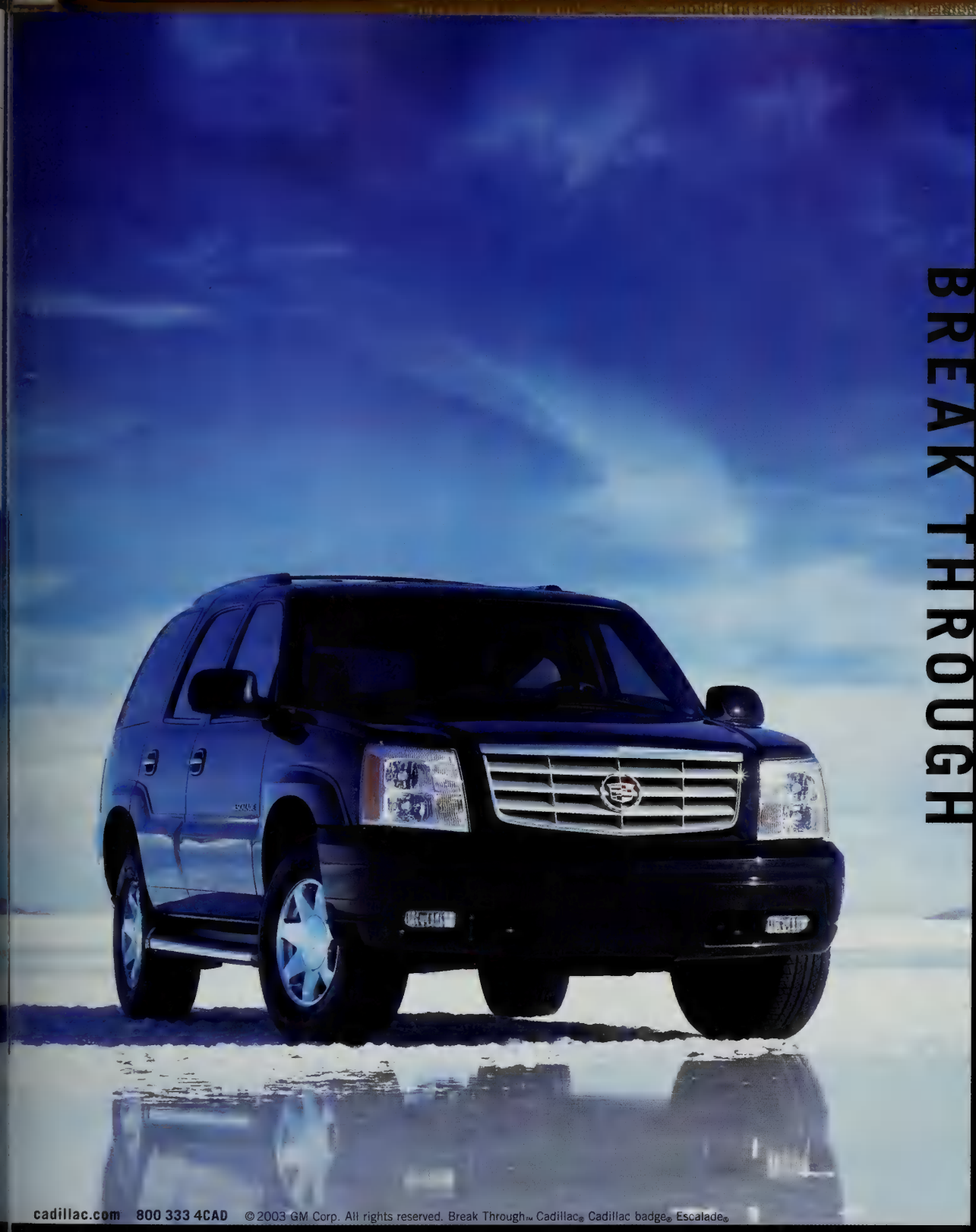
IN FRANK GEHRY'S CROWDED private office—among his favorite drawings and sketch models, piles of far-flung correspondence, the debris of his long success—there is, on a shelf behind his desk, a small, curious clay pot. "Look at this," says Gehry, grabbing the object and holding it out, gingerly, as if its orange-glazed, razor-thin walls might snap at the touch. It is a tiny, pinched, irregular thing, no more than four inches around, but in that small area it presents a

continued on page 76



ABOVE: A model of the Ohr-O'Keefe Museum of Art in Biloxi, Mississippi, shows how architect Frank Gehry envisions the center as five pavilions united by an open brick plaza.

LEFT: He drew the basic idea for the complex in a freehand preliminary sketch. It was important to him to protect and incorporate the existing old live oaks into the design.



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Above: The George Ohr Gallery, devoted to the ceramist's work, will be composed of four sculptural stainless-steel-clad volumes.

Above Right: The shapes of the buildings were inspired by Ohr's freewheeling pieces and elements of the southern vernacular.

Ohr was an entrepreneur, an iconoclast, a visionary—a man so far ahead of his time that his contemporaries resorted to insanity to explain his genius.

continued from page 74

surprising range of turns and folds, droops and creases—a catalogue of ceramic moves that seem to mimic those made so famous by the architect himself. "Look at this," he says again, with reverence, "it's an Ohr."

That explains it: George Ohr, born in Biloxi, Mississippi, in 1857, second child of the town's only blacksmith, died there in 1918, the greatest ceramic artist on earth. George Ohr, an entrepreneur, an iconoclast, a visionary—a man so far ahead of his time that his contemporaries resorted to insanity to explain his genius, or ignored him outright, not knowing what to make of the wild black-eyed man with the old-growth beard and the endless mustache, as often as not wrapped around his ears to keep it out of the clay.

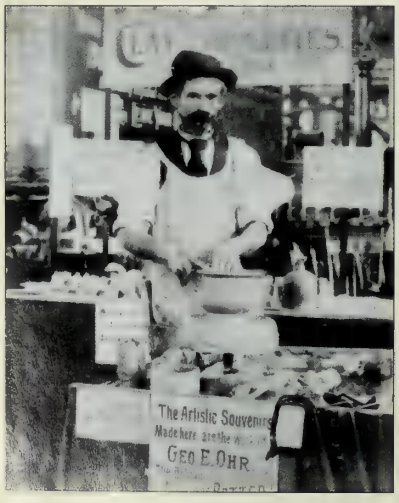
In the period after the 1893 World's Columbian Exposition in Chicago, when classical balance and predictable provenance reigned in American arts and crafts, Ohr's gift was to pull beauty from the jaws of the natural accidents of the wheel and the kiln. He made asymmetrical pots with torn rims, puckered sides and bubbled or erratically mixed and supersaturated glazes—pots of a type that would not be seen again until artists began to take similar freedoms for themselves 50 years after his death. Ohr's comfort with irregularity and his pursuit of aberration may have put him on the wrong side of popular taste at the turn of the 20th century, but it placed him ideally to be a darling at mid-century. After a trove of his surviving pots was discovered and trucked to New Jersey for sale in the late 1960s, Ohr exploded on the New York art world (Andy Warhol and Jasper Johns snapped some up). And if his studied eccentricity attracted the tourists but put off the tastemakers, it also earned him one of

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George Ohr

"When I found the potter's wheel I felt it all over like a wild duck in water," George Ohr (1857–1918) once said. The eccentric Biloxi ceramist cultivated a persona as colorful and as unorthodox as his creations.

His thin-walled, free-form, multiglazed pieces (far right) were labeled grotesque in his day. Frustrated, Ohr (right, in 1895) stored away thousands of his "mud babies" in an attic. Their discovery in the late 1960s unleashed new interest in the man now considered the father of American pottery.





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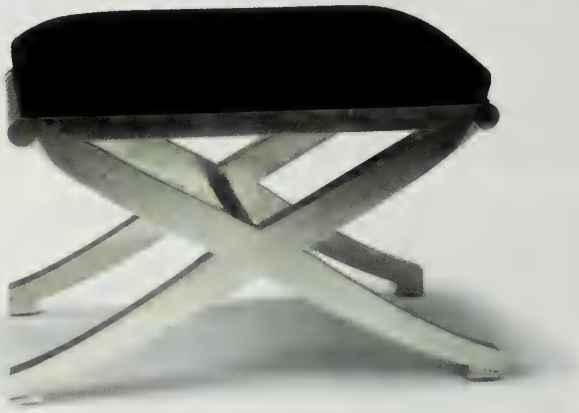


Edward Ferrell 680-86 Sofa

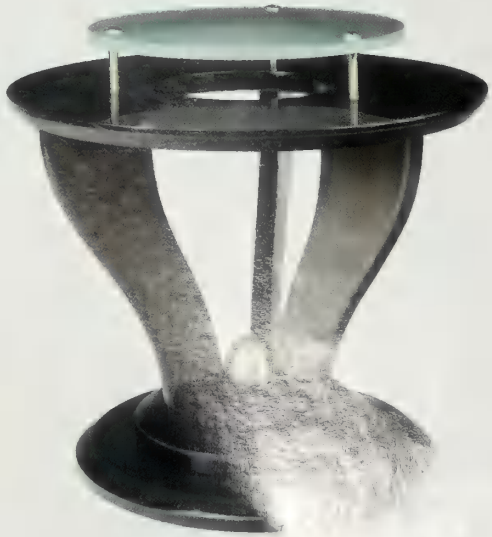
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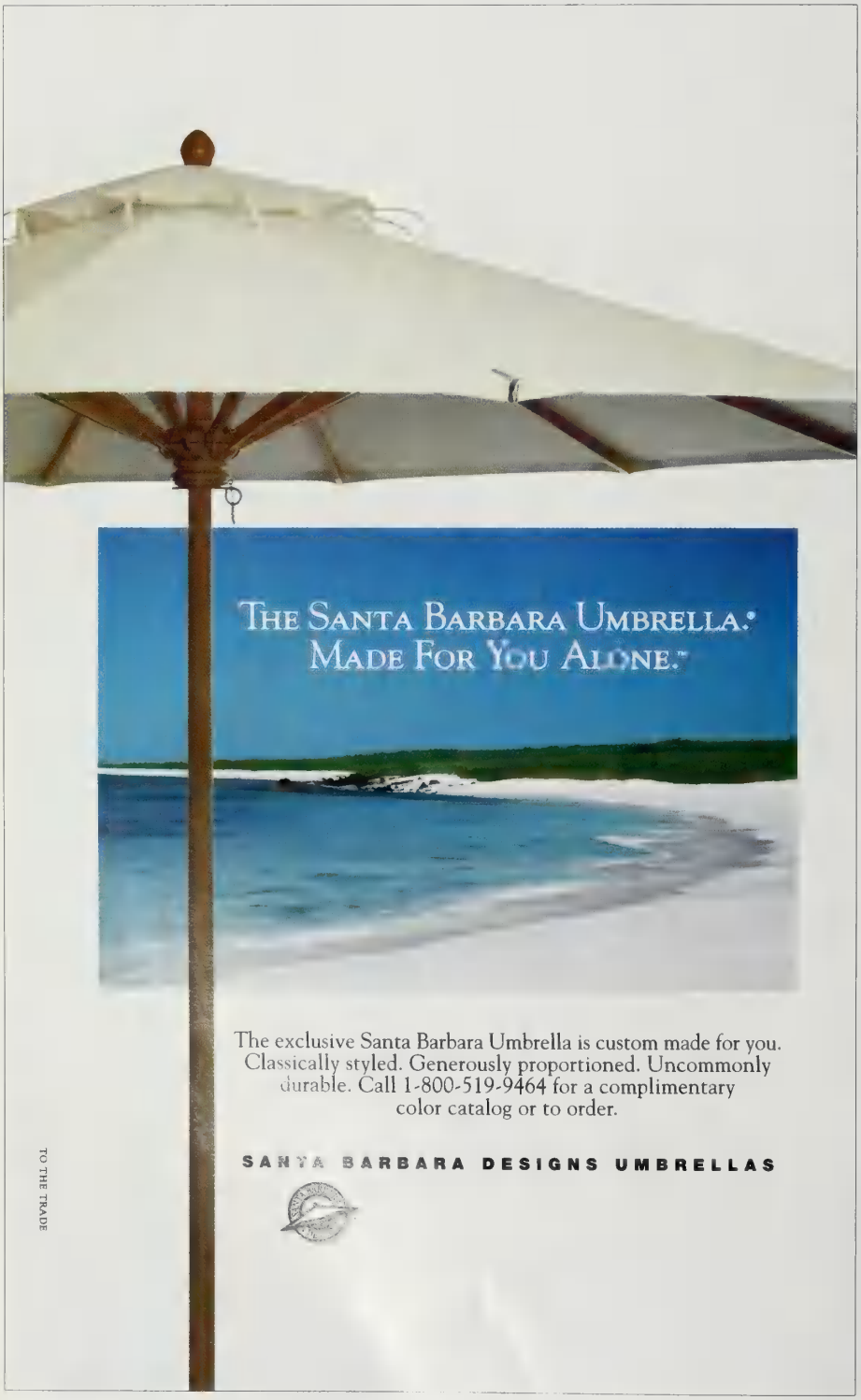
the most wonderful nicknames of any American artist: To the gawkers who would come to his overburdened workshop to watch the potter with the Popeye arms and the sideshow manners; to his fellow artists, to whom he offered a standing challenge for a shape-making face-off at the wheel; and, not being the modest sort, to the man himself, George Ohr was the "Mad Potter of Biloxi."

The casual observer could be forgiven for assuming that the pot in Gehry's office might be the work of the architect. After all, he studied ceramics when he was young, before he set out on the course of work and study that has put him today at the top of his art, and Gehry has at times offered his background as a potter as an explanation for the sculptural convolutions of his mature buildings—the stainless-steel crests of the Walt Disney Concert Hall in Los Angeles, say, or the prodigious petals of the Guggenheim in Bilbao.

To that list of Gehry *grands projets* one will soon be able to add a more modestly scaled achievement: The Ohr-O'Keefe Museum of Art, sited among a stand of ancient live oaks on a water-view lot near the center of Biloxi. (Jeremiah O'Keefe, a former mayor of Biloxi, is responsible for raising more than $10 million for the project.) The museum, with a collection of 225 Ohr originals and ambitious programs of outreach to artists and students, will be housed in a constellation of five Gehry-twisted pavilions, connected by a web of elevated boardwalks, and each arranged in such a way that it does not disturb the historic trees. One of these domestic-scale pavilions, to which Gehry has given a four-part tulip shape, will house a reconstruction of Ohr's own ramshackle studio. Ground will be broken in mid-May on the buildings, and they are expected to be completed in 2005.

In the years since the Guggenheim Bilbao helped to reinvent that former touristic black hole as a must-see cosmopolitan hub, hundreds of other, often hard-to-find localities have sought out Gehry's transformative magic: Build it and they will come, sure; build a Gehry and they will come in droves. Not surprisingly, the architect has had to disappoint most of these would-be patrons. So what accounts for the attention Gehry has lavished on this small, somewhat eccentric regional collection of a certifiably eccentric regional artist? In 1999, when museum officials approached him, they sent him the usual letter of supplication—packed in a box with the Ohr pot. It was the perfect bait for an architect who, like Ohr, trades in shocking forms that seem just right. □

> After a trove of his pots was discovered in the late 1960s, Ohr exploded on the New York art world.

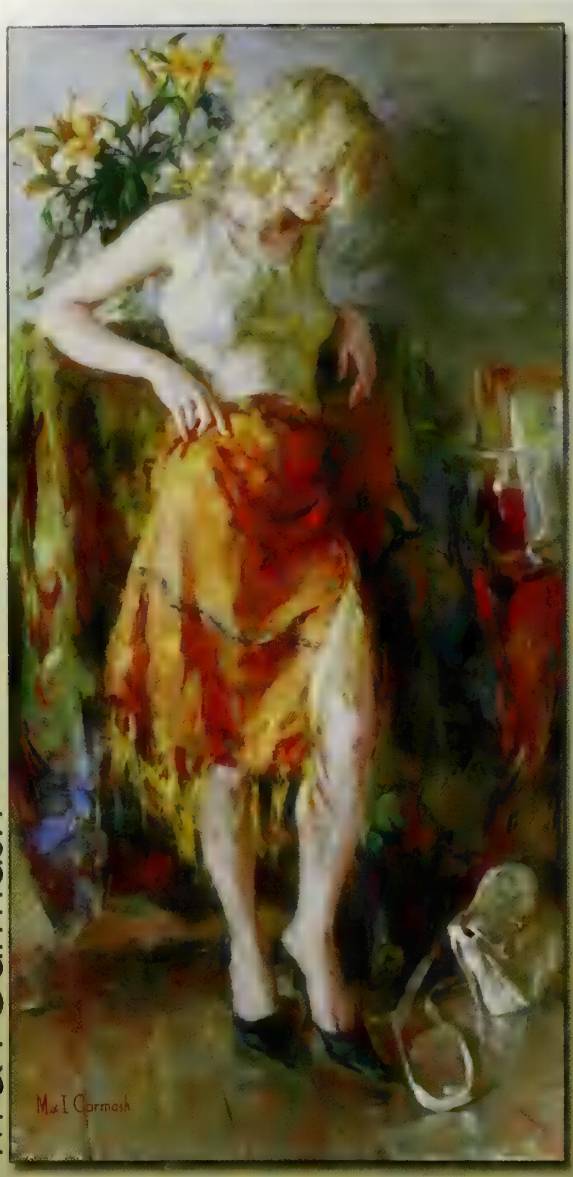




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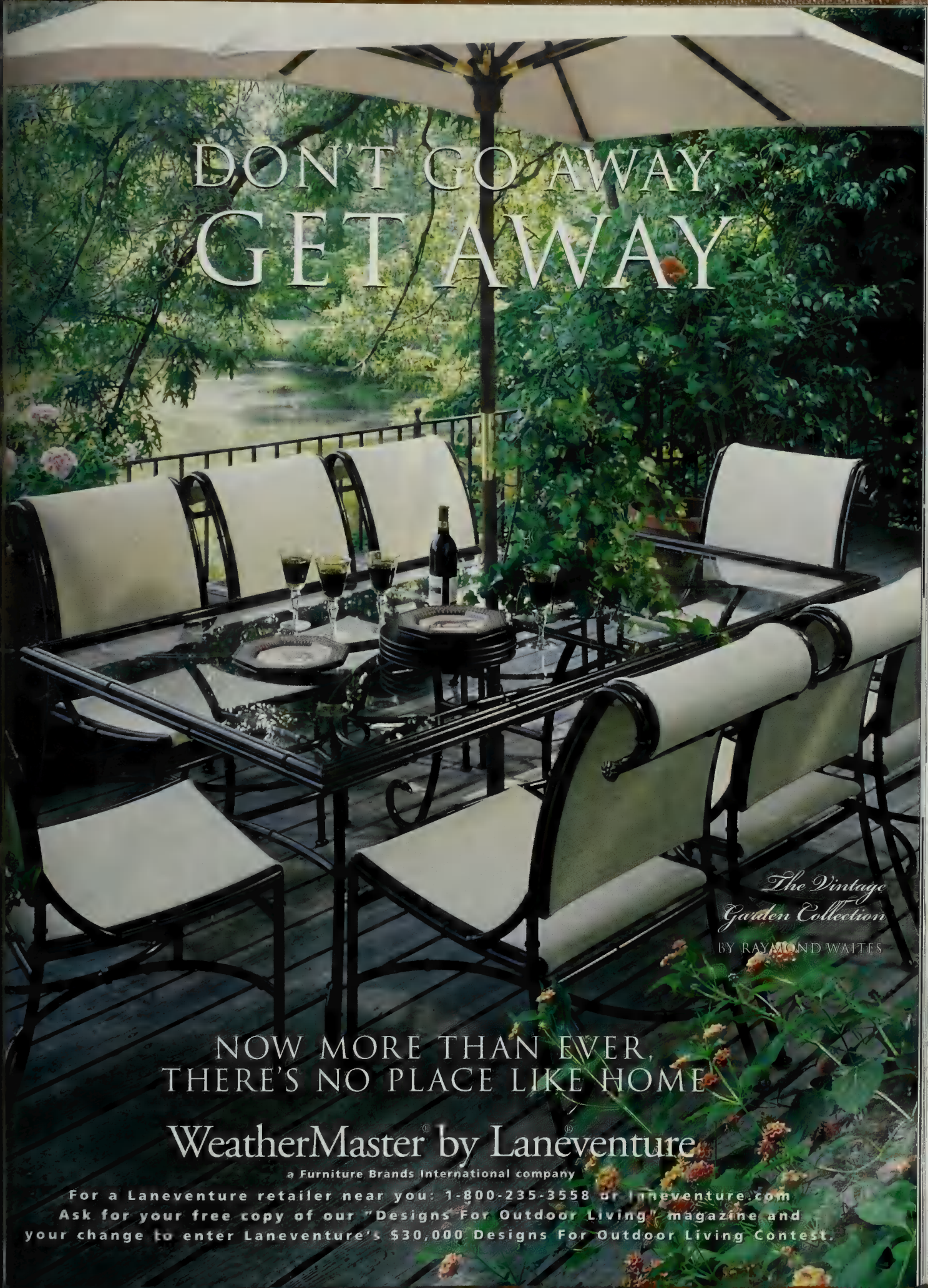


Brian Davis

Permanent Collections:
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Carnegie Museum of Art
The Huntington Museum & Botanical Gardens
Laguna Beach Museum of Art
San Antonio Museum of Art

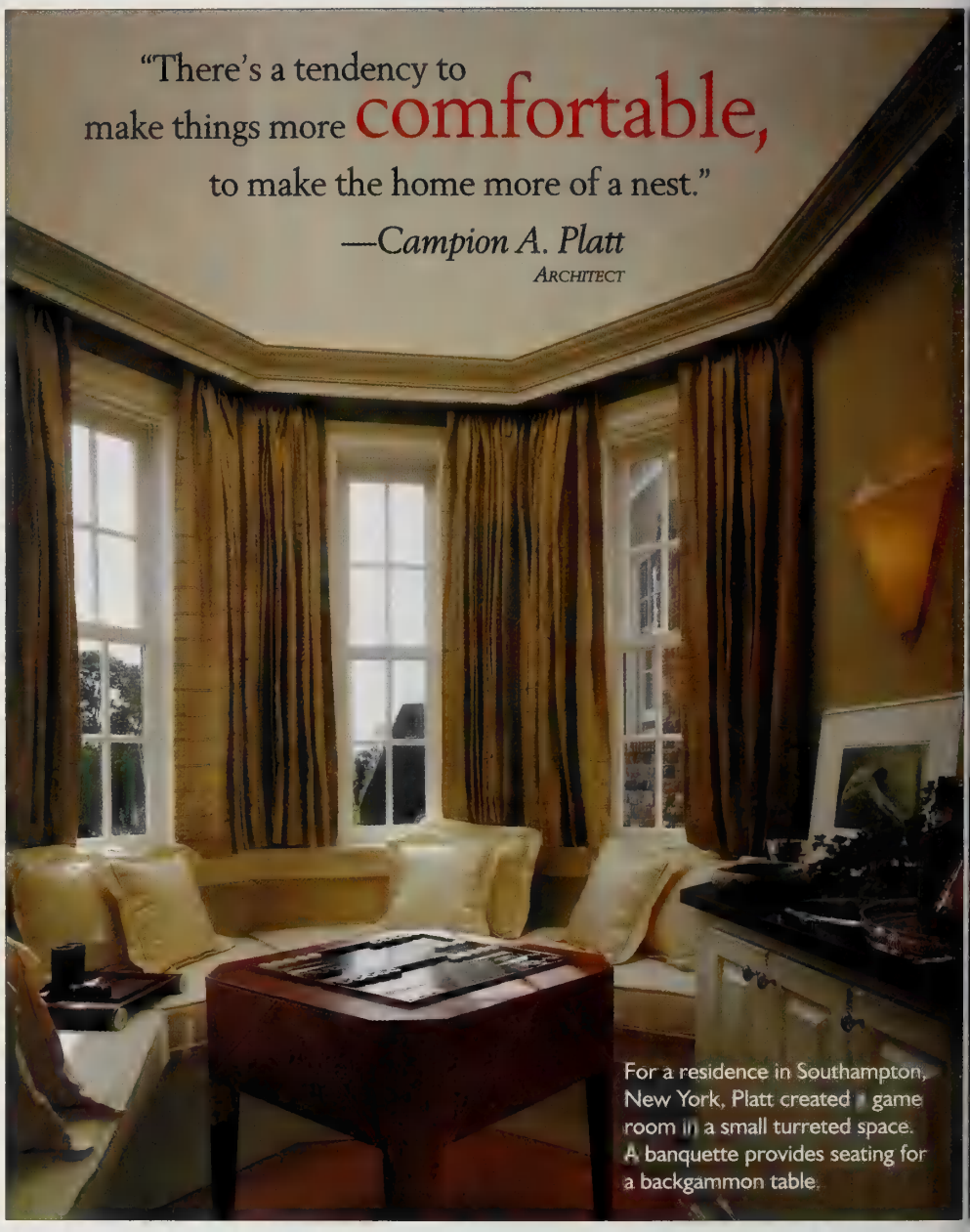
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—William Pahlmann
INTERIOR DESIGNER

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—Campion A. Platt
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For a residence in Southampton, New York, Platt created a game room in a small turreted space. A banquette provides seating for a backgammon table.



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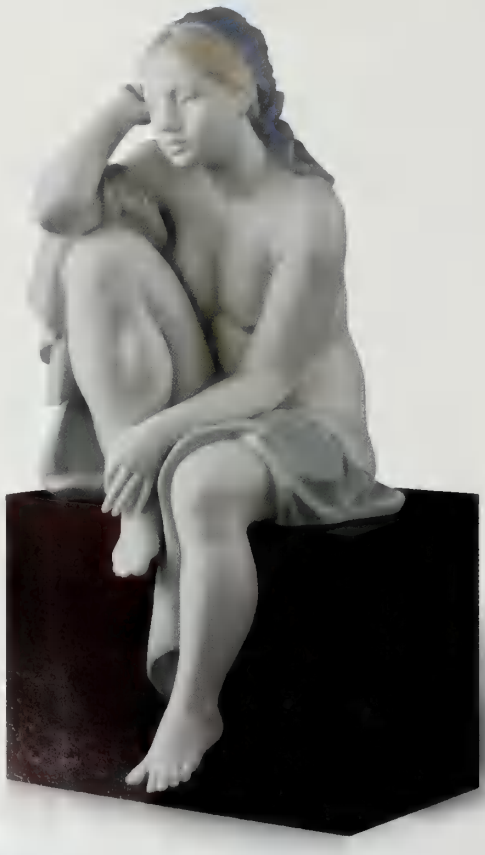
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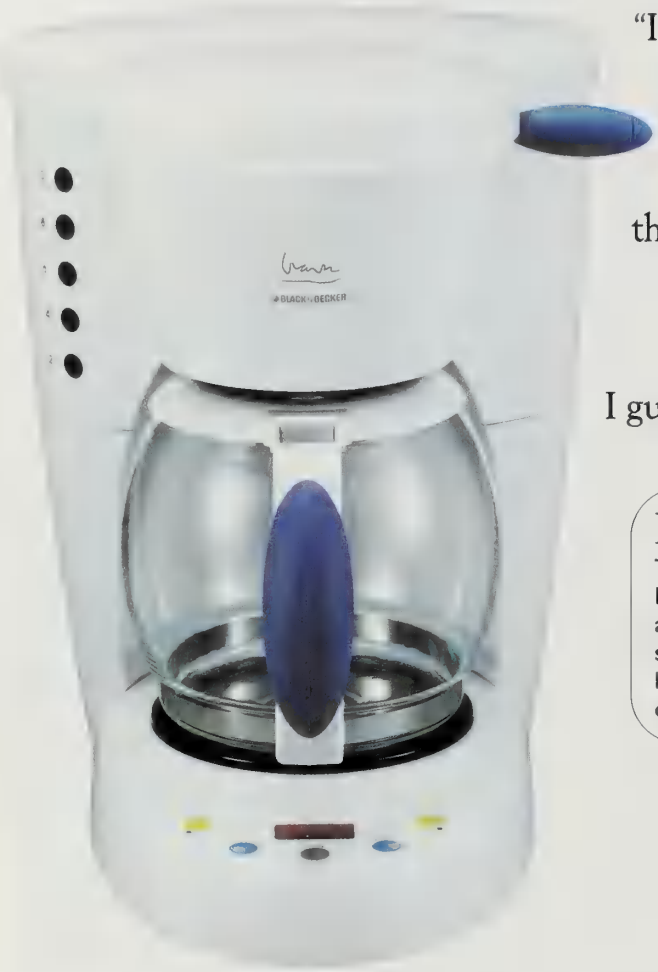
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They both suggest that maybe we shouldn't always take design so seriously, and I guess that's why I like them so much."

—Bryan Nesbitt
AUTOMOBILE DESIGNER

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The Zen Bath, part of Lefroy Brooks's XO line, rests on antique railroad ties and has stainless-steel fixtures. The line has minimalist pieces to outfit a complete bath.



"Sleek, beautiful." *—John Ike*
ARCHITECT

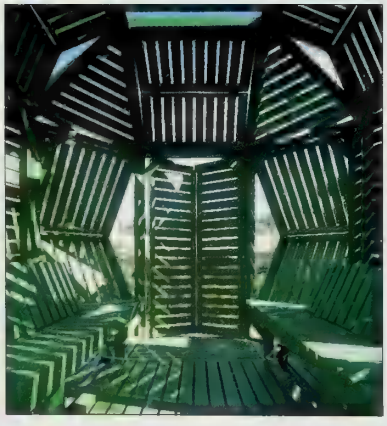




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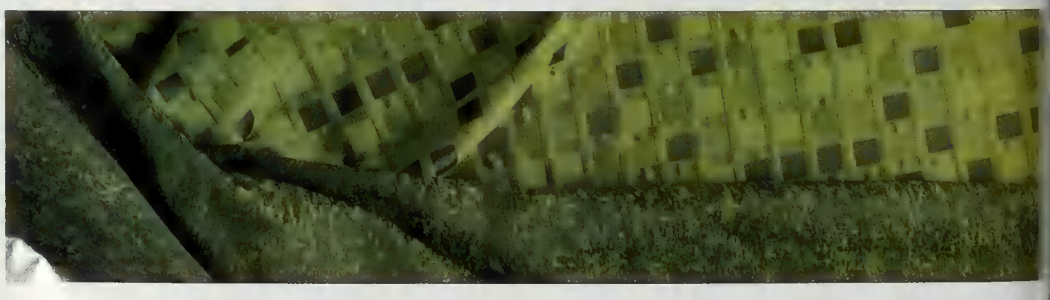
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Michael Jantzen's Garden Pavilion

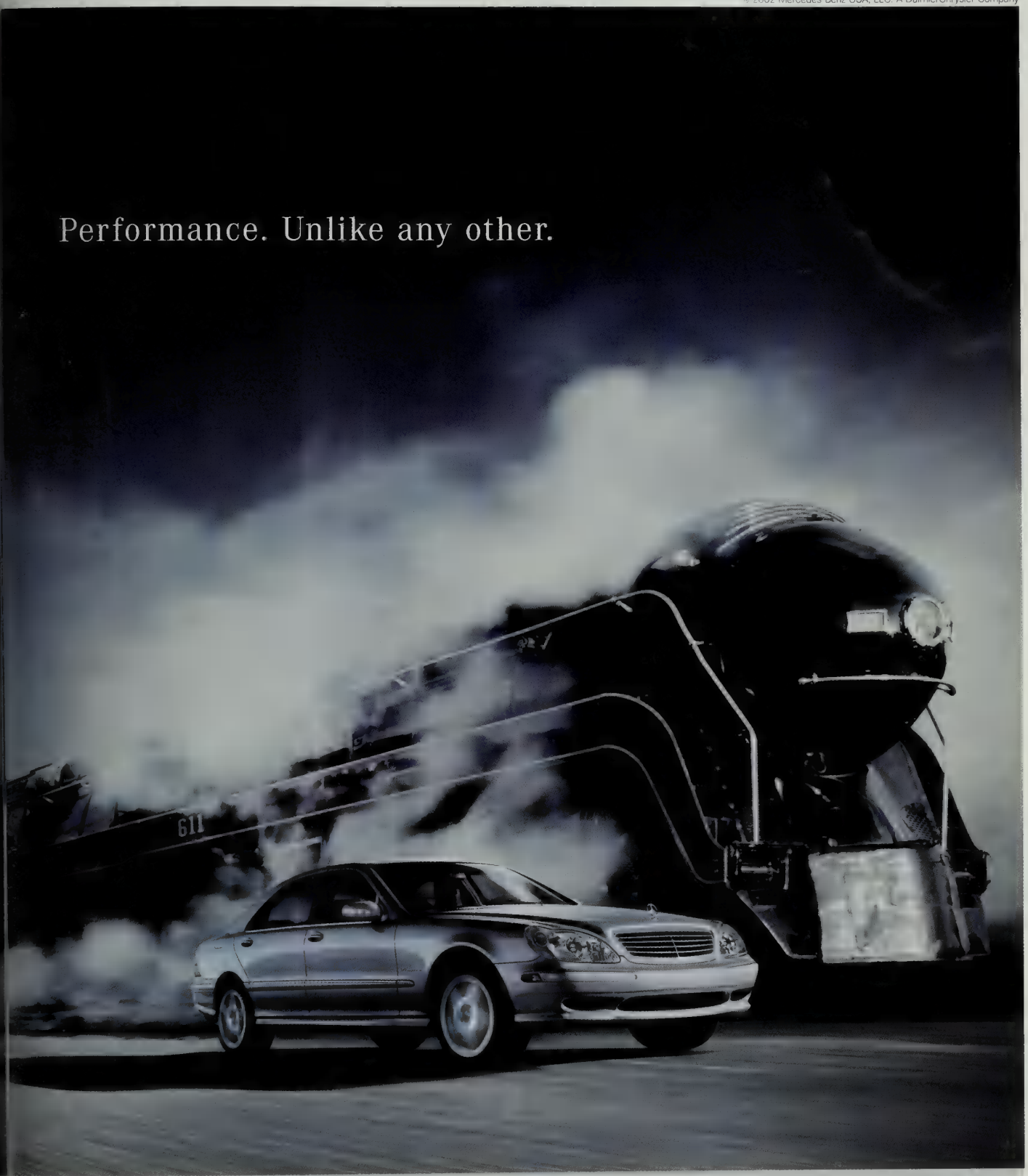
For clients in California's San Fernando Valley, Michael Jantzen designed a small pavilion that invents its own category: Cubist garden architecture. When its hinged and slatted panels are folded up or out, the structure seems to break into a multitude of fragments whose formal relationship to one another is oblique, like the planes of a Braque or a Picasso, rather than direct and instantly identifiable. The green mahogany panels can easily be folded back, returning the pavilion to its static mode as a serene, octagonal cocoon. Jantzen—whose mountain retreat served as the model for this project—likes it best "when it's in between," he says. "You can see that the chaos has a geometric origin."



Bergamo

Times Square (right, top) and *Track*, both viscose-and-linen blends, are two of the most popular fabrics in the Manhattan collection by Rubelli.

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Ability

In the early 1990s sociologists and critics began using a new term—"the accelerated culture"—to describe the rate at which contemporary social and technological developments were taking place. Put simply, the term suggests that while things have always changed, never before have things changed as *quickly* as they do these days. Upgrades and improvements that used to take years now take mere months; that computer, television, digital camera or cell phone you bought last Christmas may be obsolete come this one. The people who design the icons of our information age are to be commended for discovering how to make everything smaller, flatter, faster. But in the end, great product design is about the marriage of technological flair with something else: a distinct aesthetic that helps to define a style. With that in mind, you can't really blame the future for borrowing a great idea or two from the past.



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Harry Weisfeld, of VPI Industries, combined high technology and sleek styling for the company's flagship model. The 117-pound turntable brings vinyl soundly into the new millennium.





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Millennium Bridge

Norman Foster

its inventor calls it a "blade of light." Interior designer Robert Kime calls the footbridge, which spans the Thames, "impeccable. Walking over it, one has the sensation of literally being between two worlds, free of traffic and pollution."



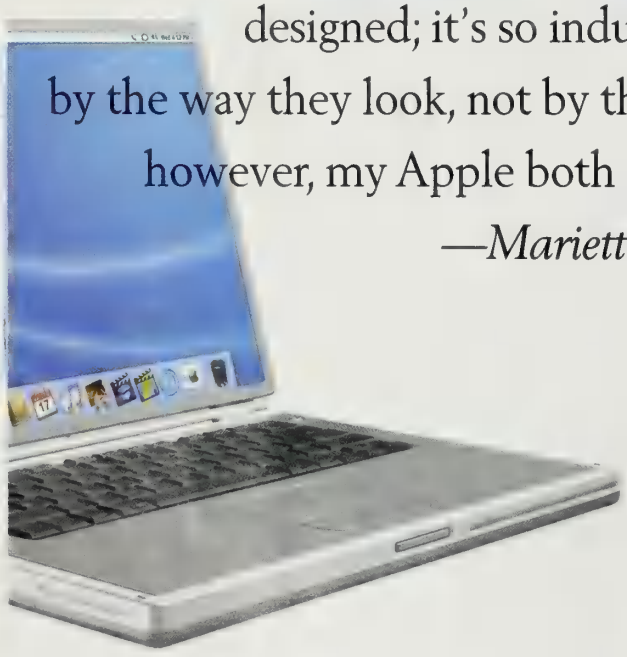
Media Room

Interior designer Thad Hayes notes, "The media room is taking the place of the family room—it's a multipurpose space." For a New York apartment, he surrounded a large projection television with walls paneled in English sycamore and fabric.

"My new **Apple laptop** is beautifully designed; it's so industrial-looking. I buy things by the way they look, not by the way they work—however, my Apple both looks and works great."

—Mariette Himes Gomez

Interior Designer





Predicta

"They're like a piece of art," Stephen Shadley, interior designer, says of Telstar's range of midcentury-inspired television sets. "They have the look of the old but the convenience of the new."

9

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With dimensions measuring 3.3 by 2.8 by .8 inches, the tiny camera is architect John Ike's pick for digital images. The 3.2-megapixel camera has a seamless 12x zoom and can film short movies. "It fits very comfortably in your shirt pocket and takes good pictures," Ike says. "What more can you ask for?"



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—Joanne de Guardiola

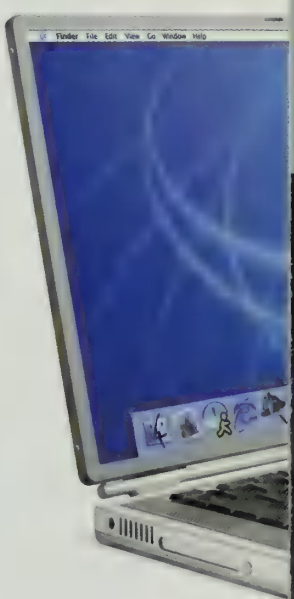
Interior Designer

Nokia 3650

Mobile phones with built-in cameras are making life easier for designers such as Elissa Cullman, Joanne de Guardiola and Stephen Sills and James Huniford. Photos and video can be e-mailed in an instant.







Sharp's Aquos Television

"It's a wonderful small-scale television that's perfect for a kitchen or bathroom counter," says interior designer Thomas Allardyce. The sets, whose displays start at 13 inches, use liquid-crystal technology for a crisp picture.

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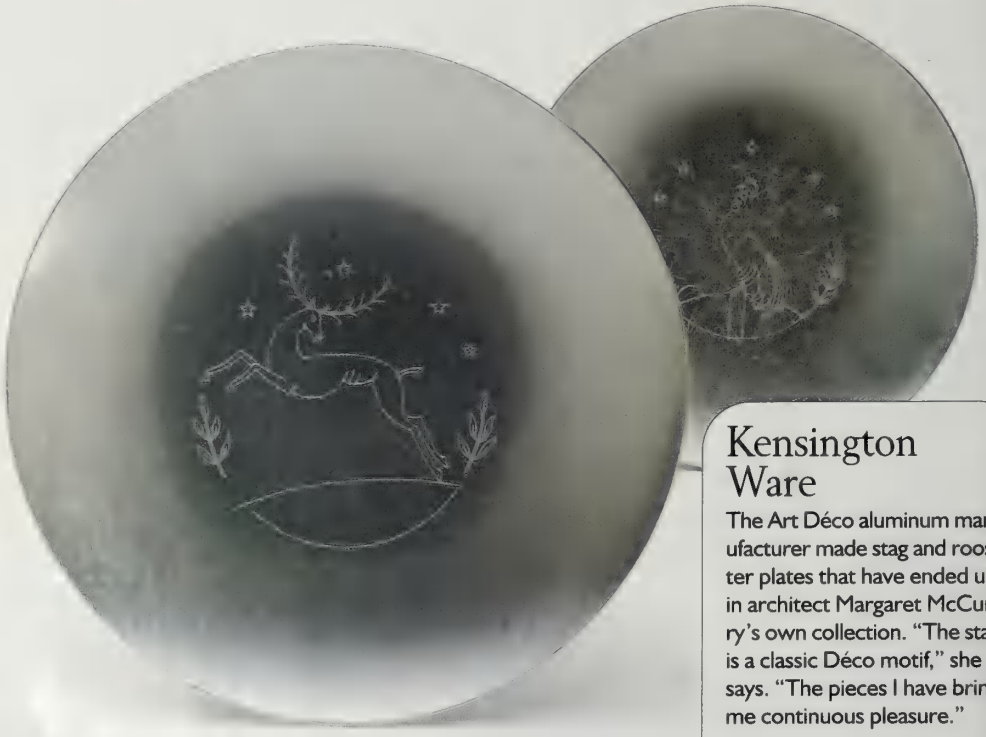
—*Monique Gibson*
INTERIOR DESIGNER





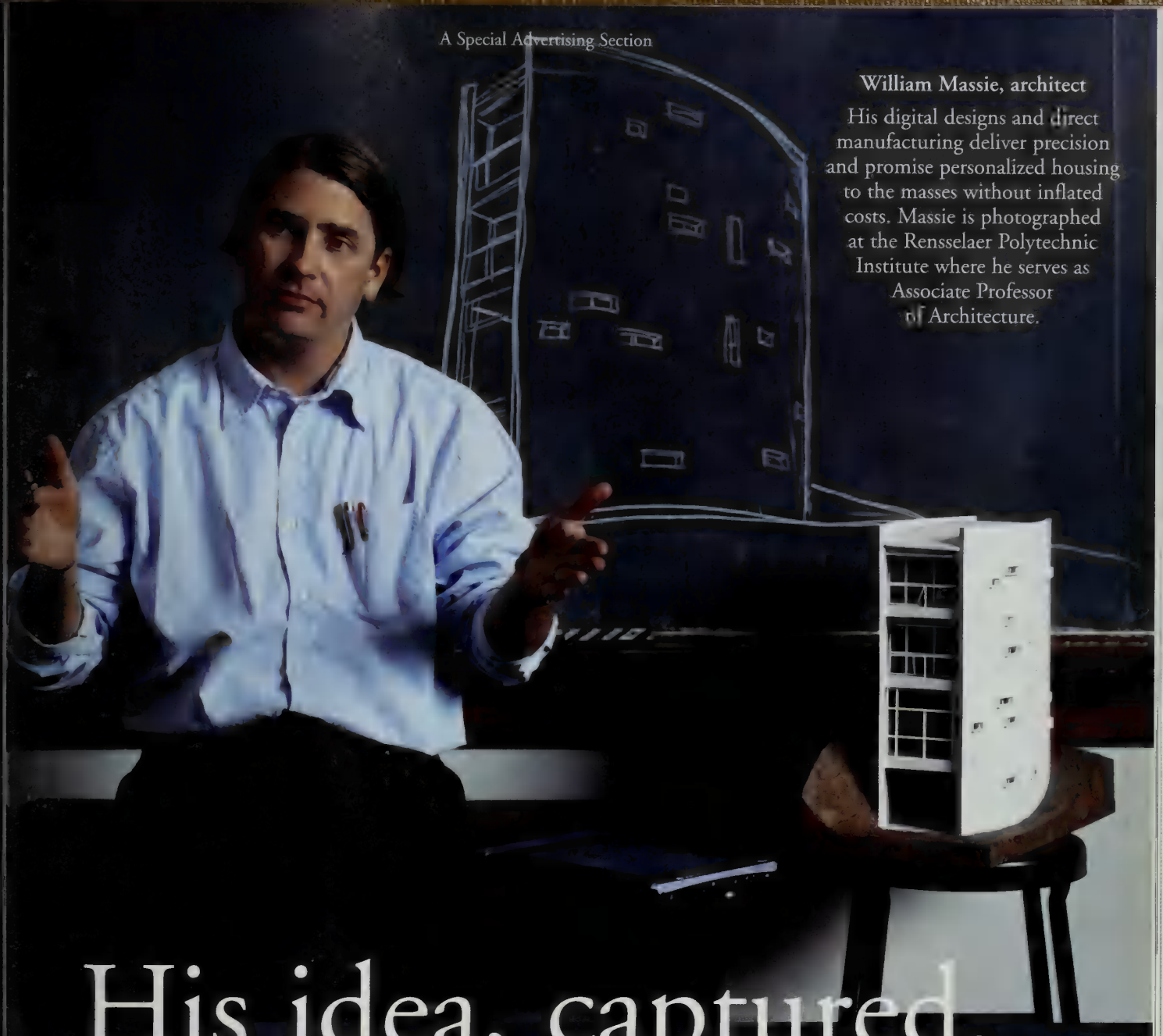
Stark

"These are unusual for Stark," interior designer Juan Montoya says of his new rug designs. "A carpet shouldn't take over a room; it should be simple, unimposing."



Kensington Ware

The Art Déco aluminum manufacturer made stag and rooster plates that have ended up in architect Margaret McCurry's own collection. "The stag is a classic Déco motif," she says. "The pieces I have bring me continuous pleasure."



William Massie, architect

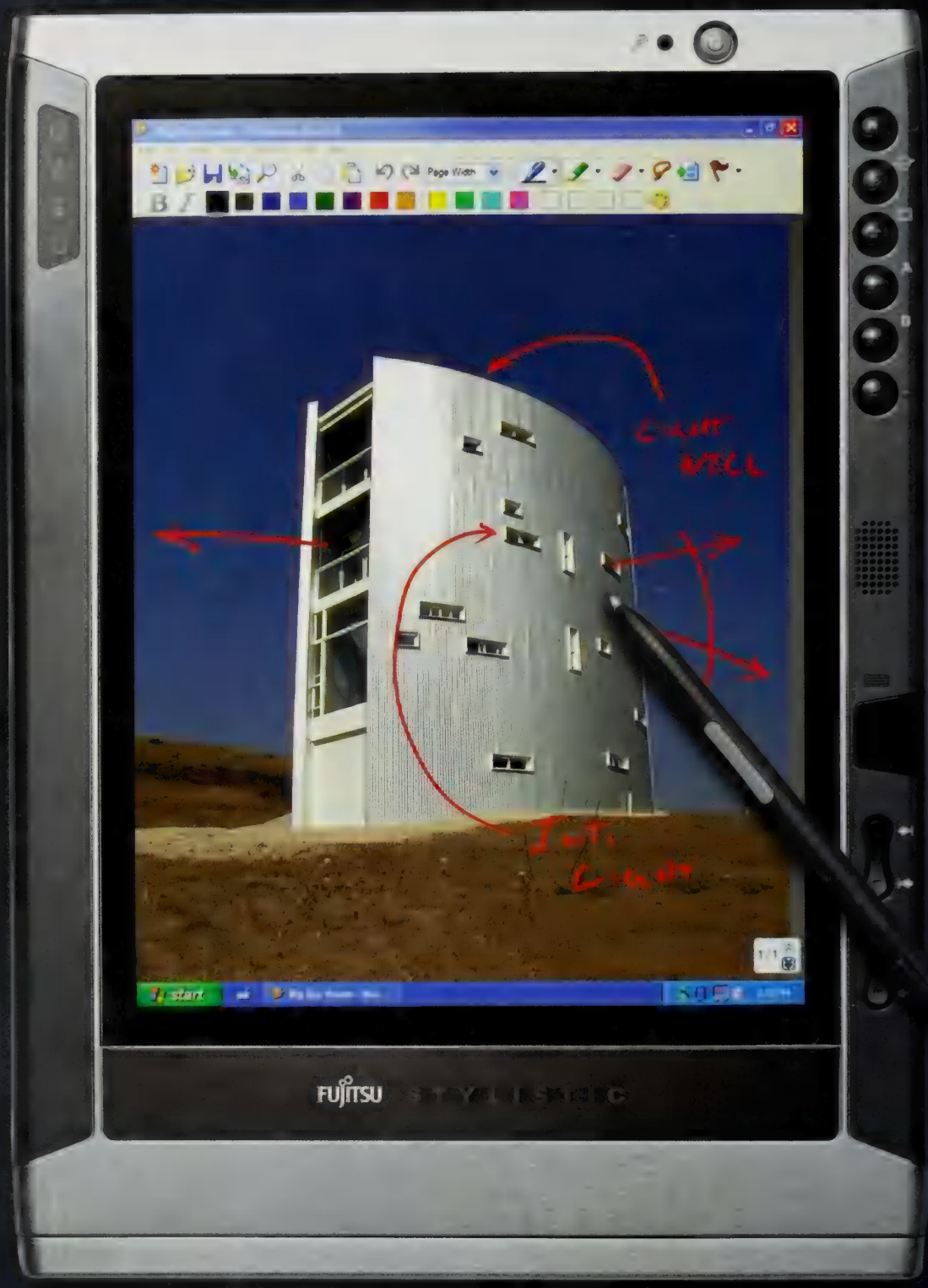
His digital designs and direct manufacturing deliver precision and promise personalized housing to the masses without inflated costs. Massie is photographed at the Rensselaer Polytechnic Institute where he serves as Associate Professor of Architecture.

His idea, captured.

William Massie jokes that most architects can't communicate without a pen in their hands. Still, he prefers a laptop. His pre-fab housing designs—known for their fluid flirtation with light and landscape—are digitalized, customized, and modularized. They're ready to be downloaded, cut to order, and constructed beneath his discerning gaze.

For Massie, virtual space is the final frontier. The Tablet PC allows him to explore it and to realize his full potential. He can sketch his ideas. Write handwritten notes directly onto the screen. Compress time between inspiration and innovation. And translate his dreams into something concrete.

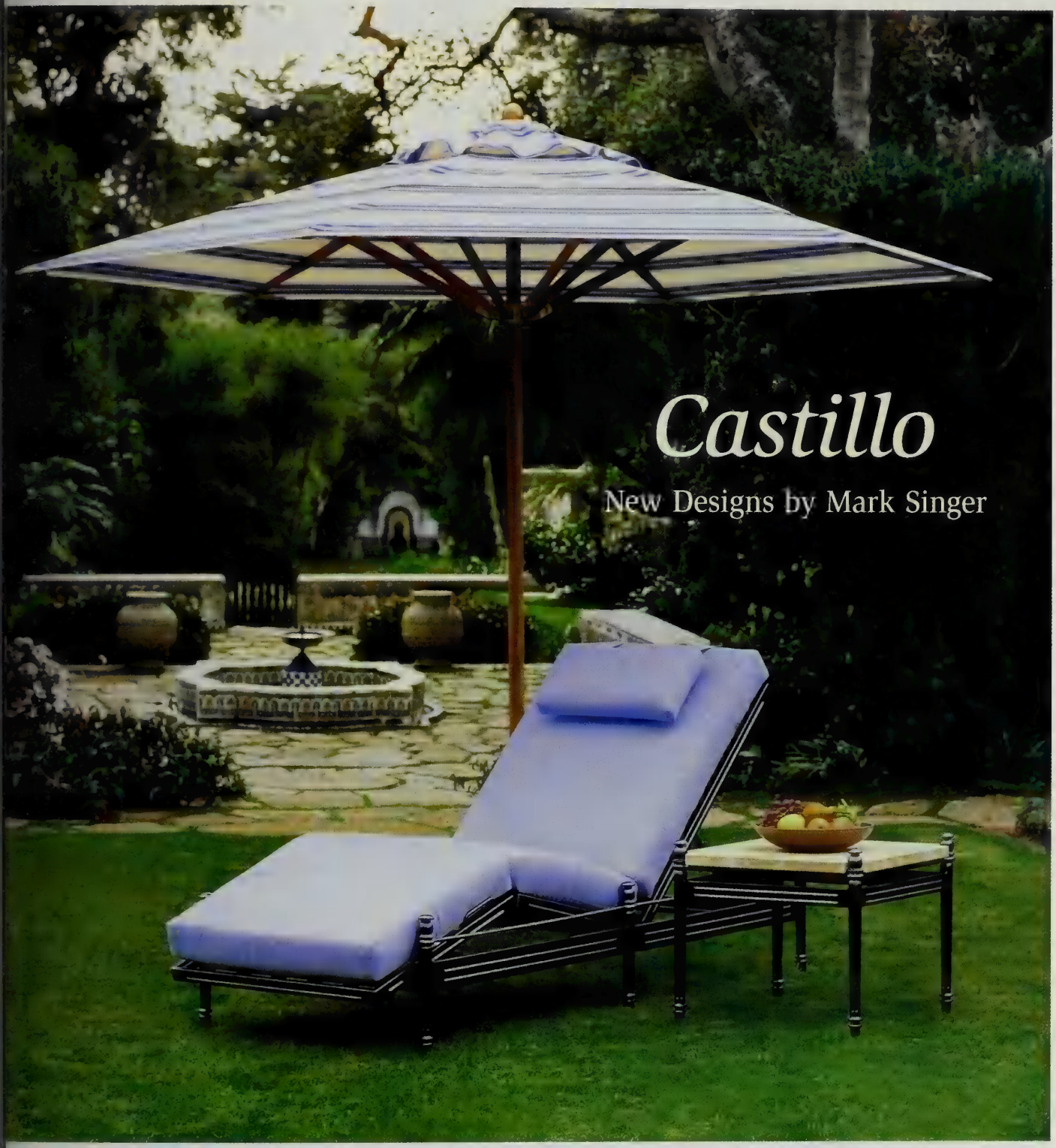
The Tablet PC. It's the PC, evolved.



In the hands of William Massie.
It's a laptop. It's a simple pad and pen.
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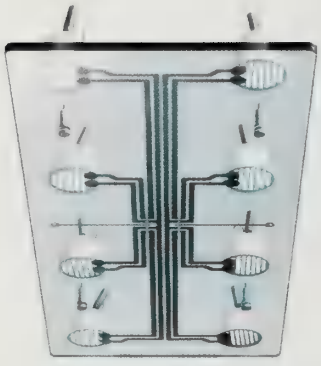
Modern Living

Architect and Designer Antonio Citterio's Inventive Take on Function

By Holly Brubach

In a field notable for flamboyant statements by outsize personalities, Antonio Citterio's furniture is conspicuous by its modesty and restraint. At the height of minimalism, it looked sufficiently streamlined to qualify as timely. Now that austerity has given way to a more pluralistic approach, Citterio's designs still look relevant. With characteristic diffidence, he recalls designing his first chair, at 13, in his father's workshop: "My father was a craftsman and designer—in the '50s it was quite normal to design and produce the pieces yourself. I never decided to become a furniture designer. In Italy, if your father has a pharmacy, you become a pharmacist."

A sleek sofa for B&B Italia, an electrified slab of glass as a "chandelier" for Flos, cutlery for Hackman—Citterio's



forms seem reduced to their essences. An architect by training, he extends his practice to buildings and interiors, but it is perhaps as a furniture designer that he has exerted the most influence.

Though he enjoys working in different categories, "to change the scale of the problem," he claims that he has no desire to renovate the world in his image. "To redesign everything around you, it's really boring," he says. □



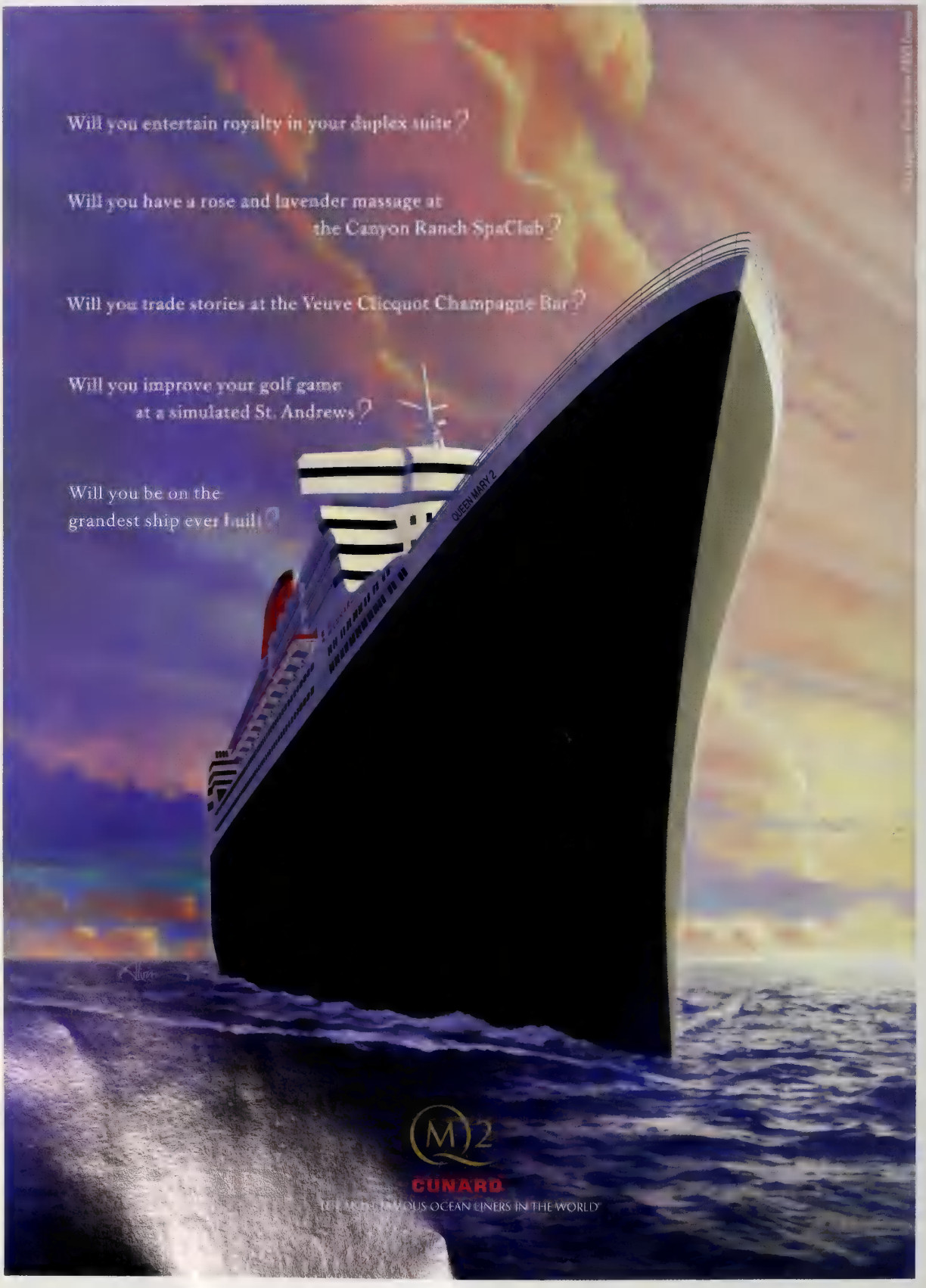
Above Left: An electrical circuit is visible in Citterio's 1999 Lastra lamp for Flos.

Above: His 2000–2001 Simplice Collection is displayed in the Paris Maxalto showroom.



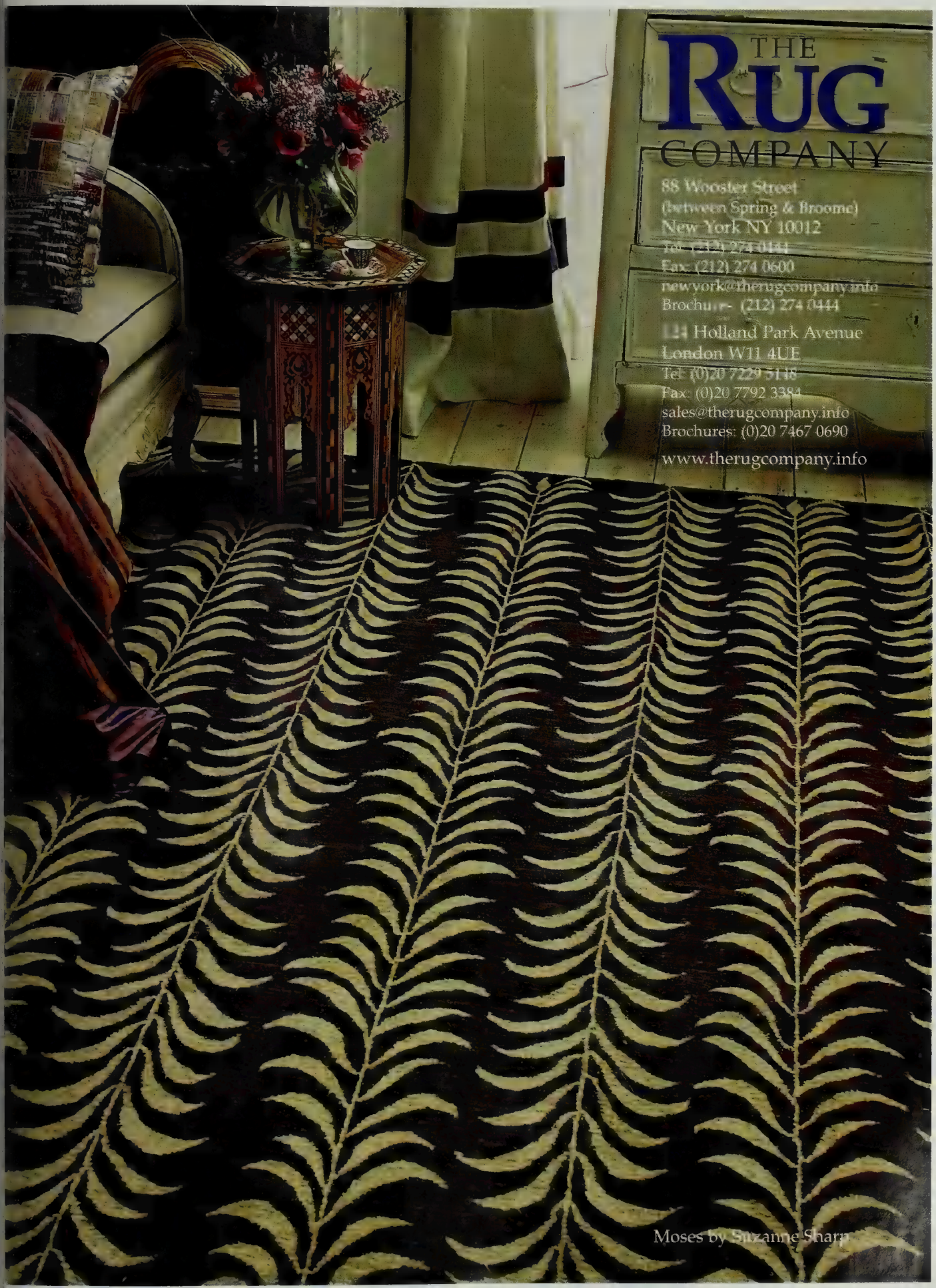
Right: Milan-based Antonio Citterio created the 1999 Freetime sofa for B&B Italia.


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Moses by Suzanne Sharpe

"When other people dream about love or music, I dream about beautiful objects, about pictures and houses. Even when I was a young girl I did that."
—Elsie de Wolfe
INTERIOR DESIGNER



Harry Winston
Wreath Necklace

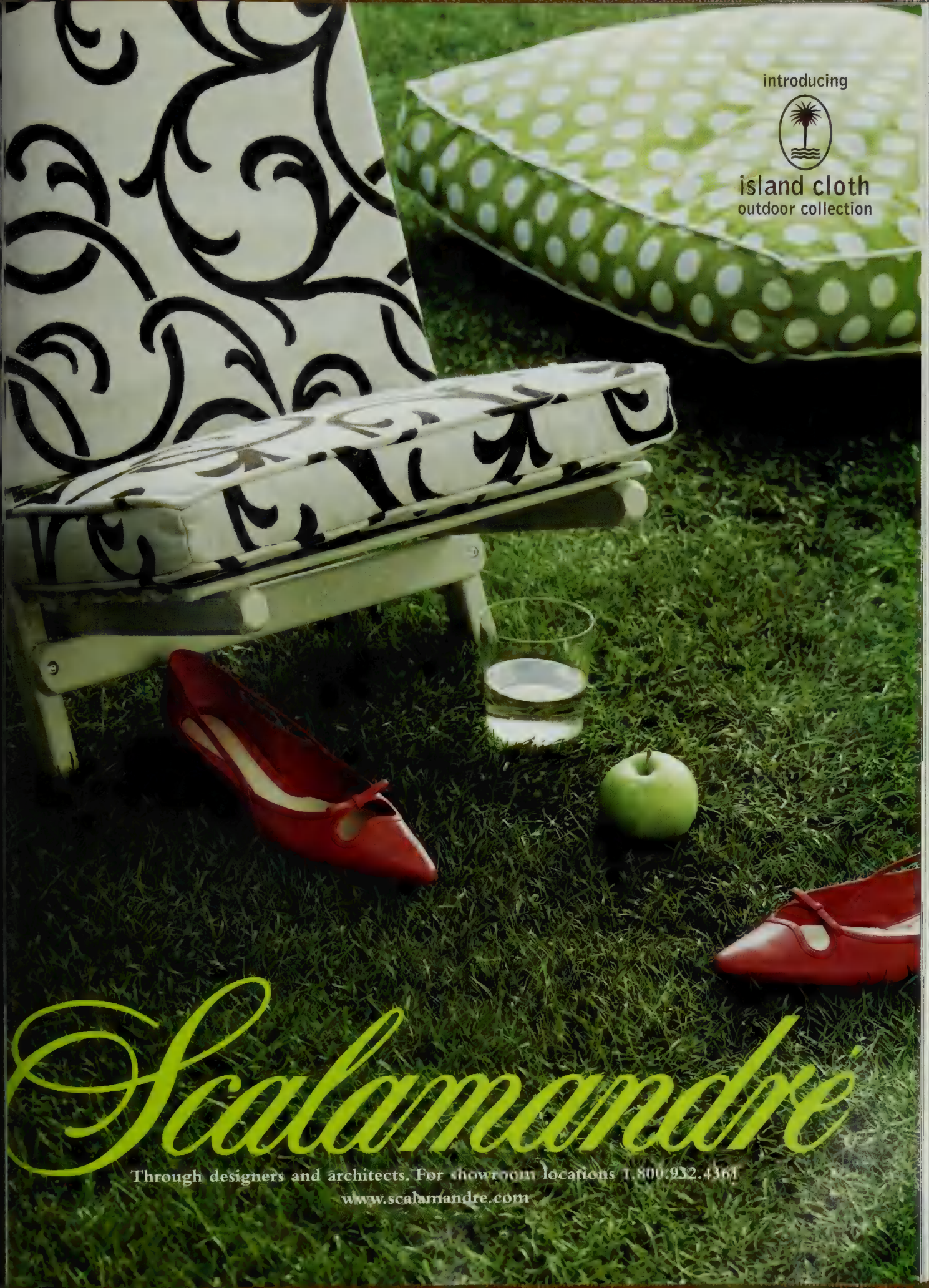
The 117-carat necklace has 128 diamonds set in platinum.

"Airstream trailers are domesticated streamlined industrial fabrications. No one has yet to surpass them."
—Margaret McCurry
ARCHITECT





Smeg Refrigerator
"It has a classic modern design that could be interpreted as retro, but it moves into the 21st century," says interior designer Stephen Sills. "The color is very advanced."


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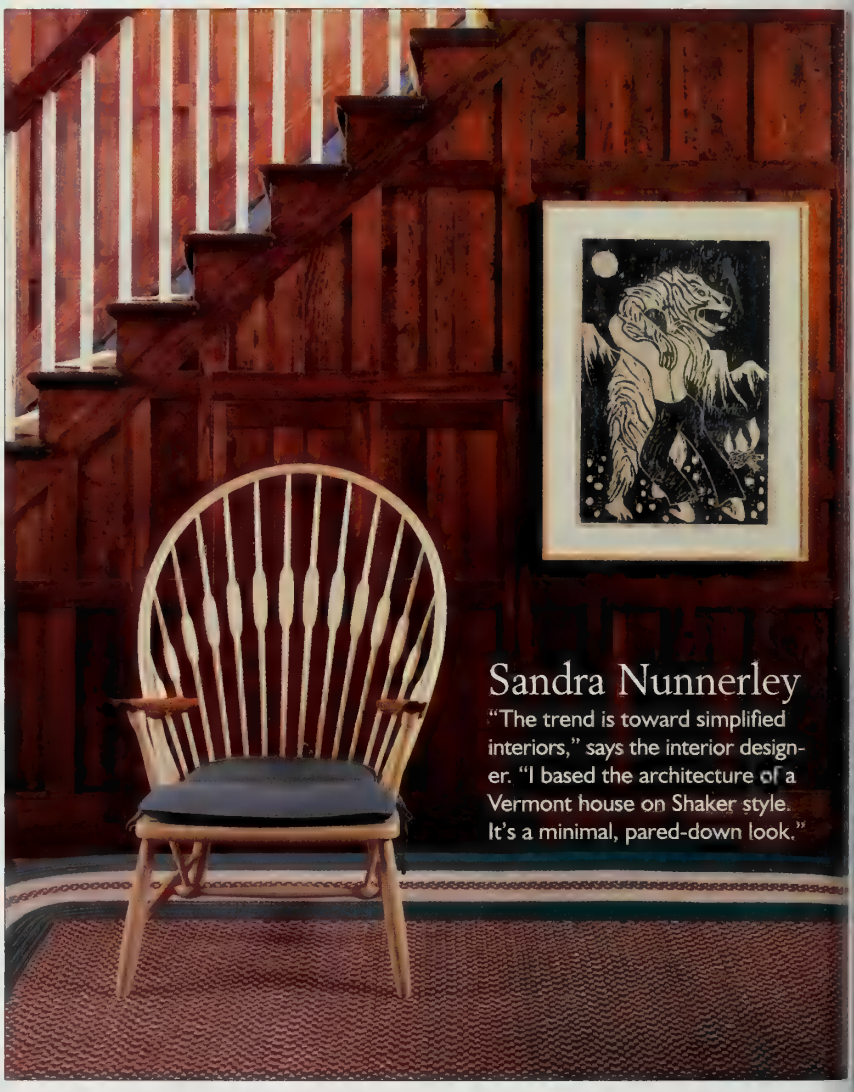
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"A designer knows that he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away."
—Antoine de Saint-Exupéry
AUTHOR



"The Segway will transform transportation."
—Graham Gund
ARCHITECT



Sandra Nunnerley
"The trend is toward simplified interiors," says the interior designer. "I based the architecture of a Vermont house on Shaker style. It's a minimal, pared-down look."



Raynaud China
"Alberto Pinto's biggest influence of the moment is coral," says interior designer Martyn Lawrence-Bullard. "He's incorporating the color and shape into furnishings, such as his Cristobal pattern."

Dear Ketel One Drinker
Thank you.

Ketel One Vodka distilled from wheat ©2003 Imported by Nolet Spirits U.S.A. Anaheim, CA. All rights reserved. 40% ALC/VOL

Coraggio Fabric

"It's a beautiful beige-and-gold fabric that we've fallen in love with. It reads like a faded tapestry," interior designer Thomas Allardyce says of *Kamei*, a hand-cut velvet from the company's Archives Collection, which is based on Renaissance textiles.





The Standard

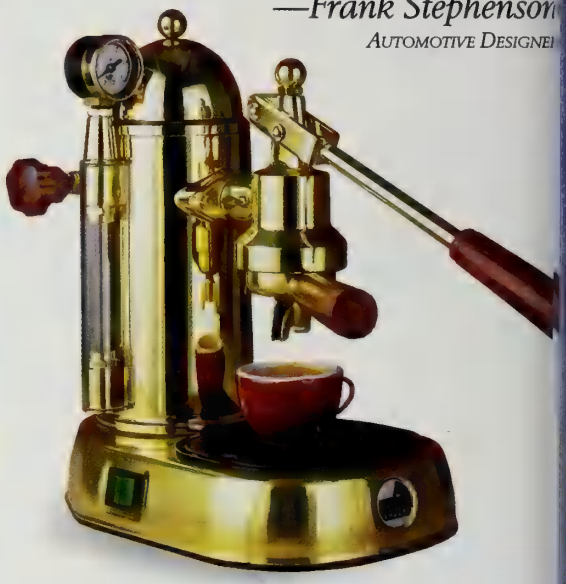
"The Los Angeles hotel is extremely representative of new trends. Bold colors allow you a lot of liberty from certain design laws about what you can and cannot mix," says interior designer Roger de Cabrol.

"The La Pavoni espresso machine. It was

love at first sight.

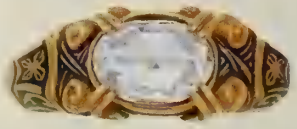
I can tirelessly stare at all the precision parts that give it its technical beauty. It can be a bit of a hassle at times, but it sure makes an event out of drinking an espresso."

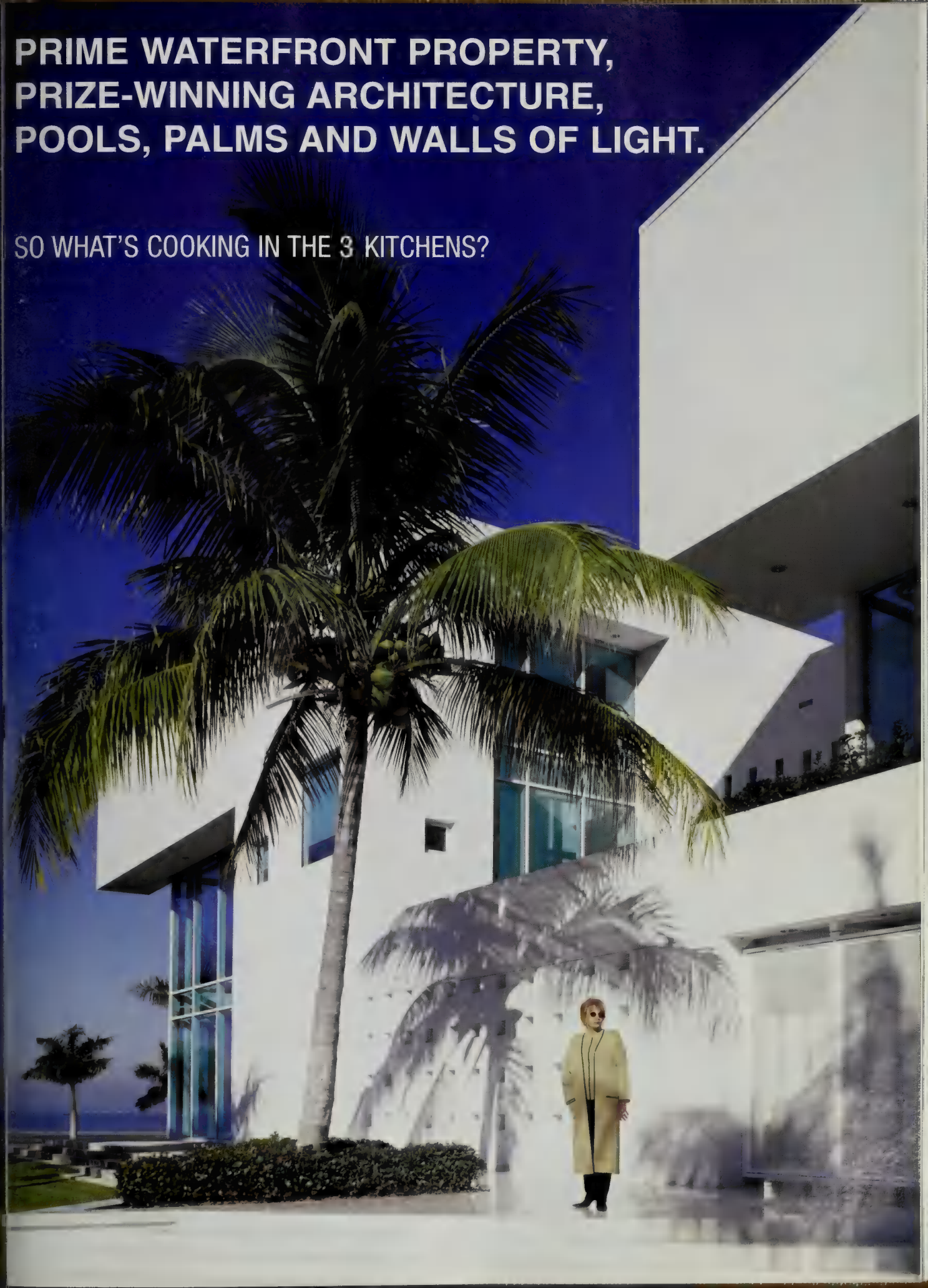
—Frank Stephenson
AUTOMOTIVE DESIGNER



Otto Jakob

Architect Annabelle Selldorf calls the jewelry designer's pieces "impeccable." Lorena, a rose-cut diamond ring with a gold band inlaid with black enamel, "is an example of his unerring sense of quality."




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In the main kitchen of this award-winning Florida house, designed by architect Guy Peterson, Ms. Annette Theisen plans, prepares and proceeds to entertain her numerous guests and host her frequent fundraisers. With help from her GE Monogram appliances.

GE Monogram.



In the main kitchen: Stainless Steel Built-in S x S Refrigerator (ZISS480NM); the Stainless Steel Integrated European Wall Oven (ZET1038SFSS); the Advantium Built-in Wall Oven (ZSC2000FWW); the 36" Digital Electric Cooktop (ZEU36RBFSS); and, not shown, a Stainless Steel Integrated Dishwasher (ZBD7100GSS).


Visit monogram.com
imagination at work

Here, in the guest suite kitchen, Ms. Theisen's three grandchildren help her whip up anything they want.

Nothing that GE Monogram can't handle.



In the guest suite kitchen: the 30" Digital Electric Cooktop (ZEU30RBFBB); the built S x S Refrigerator with custom panels (ZIS420NM); the Dishwasher with a fully wrapped front panel (ZBD6700GWW). Not shown: the Combination Convection and Microwave Oven (ZMC1095WFWW).



...cond floor, in the GE Monogram kitchen ...ier master suite, overlooking Sarasota Bay, Ms. Theisen finds the privacy she cherishes. It's quid pro quo.

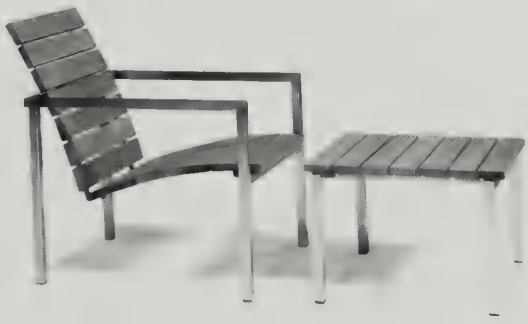
GE Monogram.

In the master suite kitchen: an Undercounter Wine Storage (ZDWC240NSB); an Undercounter Beverage Center (ZDBC not shown); a 30" Digital Electric Cooktop (ZEU30RBFBB); a Dishwasher with a fully wrapped front panel (ZBD6700GV Not shown, the Countertop Microwave with Stainless Steel (ZE2160SFSS).



imagination at work

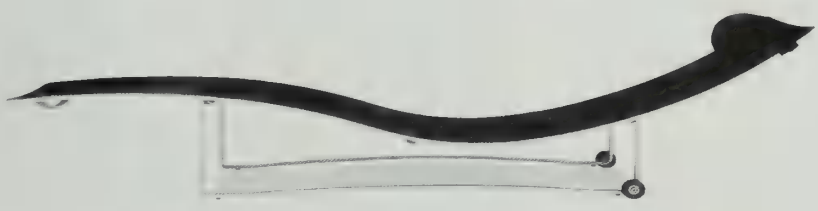
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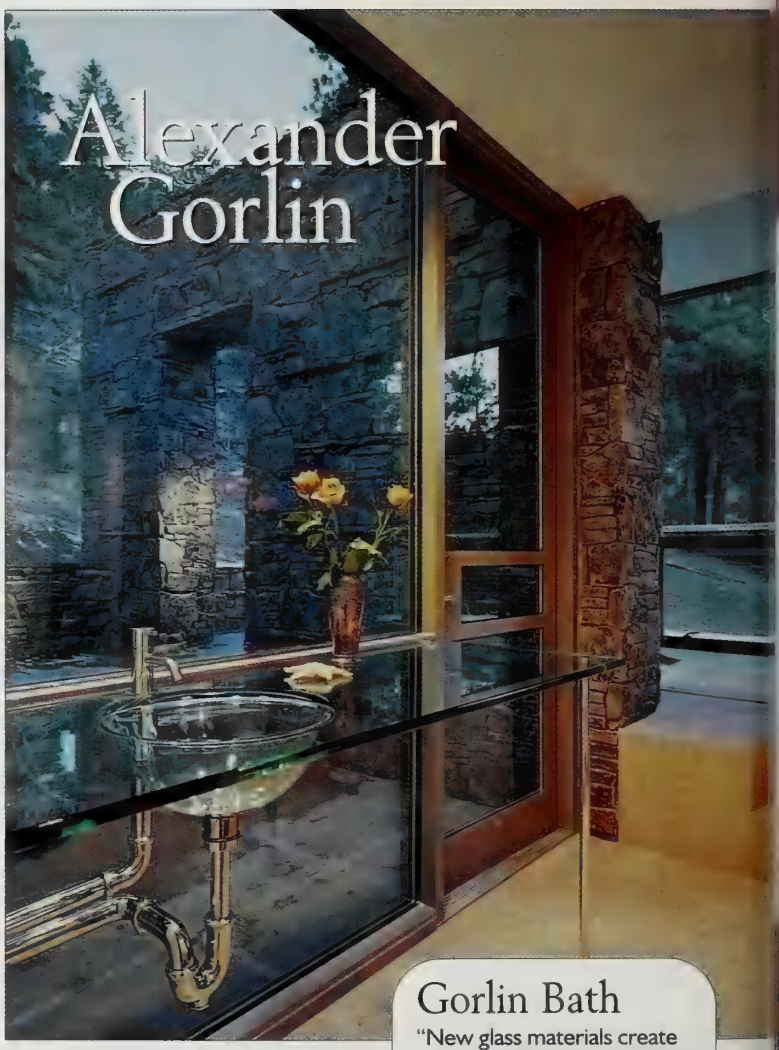


"As a designer, I applaud their knock-you-in-the-face subtlety—something I strive for in my packaging of home and lifestyle."

—S. Marc Thee
INTERIOR DESIGNER

Voss

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Alexander Gorlin

Gorlin Bath
"New glass materials create amazing reflections and refractions and can contain metal or fabrics," notes architect Alexander Gorlin, who used cast glass in the bath of a Colorado house.



Roger Dubuis

GoldenSquare, the latest collection of watches from the Swiss horologist, is a favorite of interior designer Illya Hendrix's. He sums it up as "gorgeous."

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Life's too short
to eat anywhere else.

- RUTH

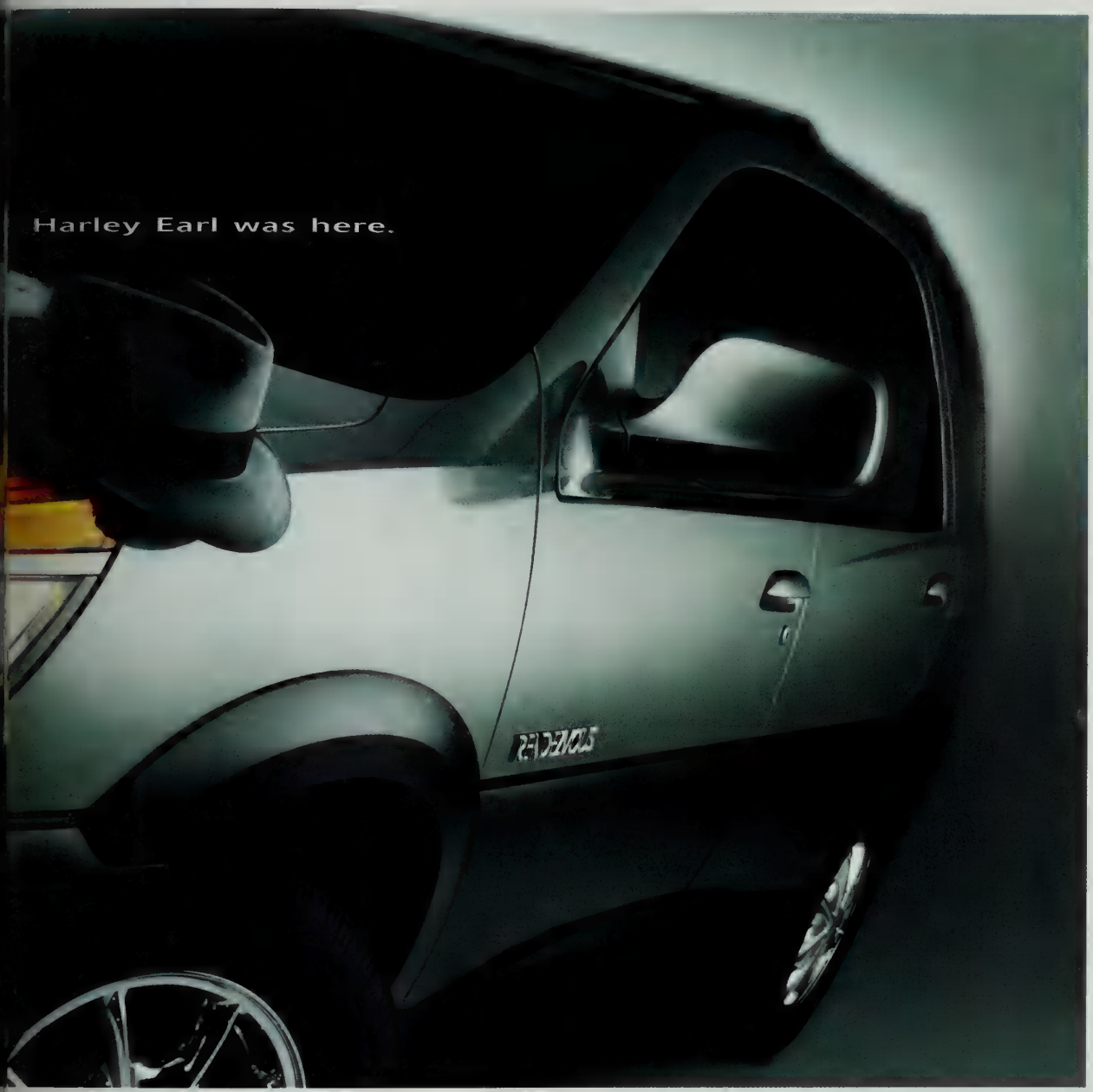


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—*Carole Katleman*
INTERIOR DESIGNER



The corrugated-cardboard Kittypod bed is also a scratching post.



Eva Zeisel

"I designed these vases to be a family, with members practically embracing each other," the New York artist says of Eva, a line of porcelain she created with KleinReid.



"We created a collective kitchen, with cupboards and tables from other spaces. . . . The children helped make the island . . . with a mosaic that they helped select."

—*Thomas Pheasant*
INTERIOR DESIGNER

An antique tall case clock from Sweden marks the entrance to the sitting room.


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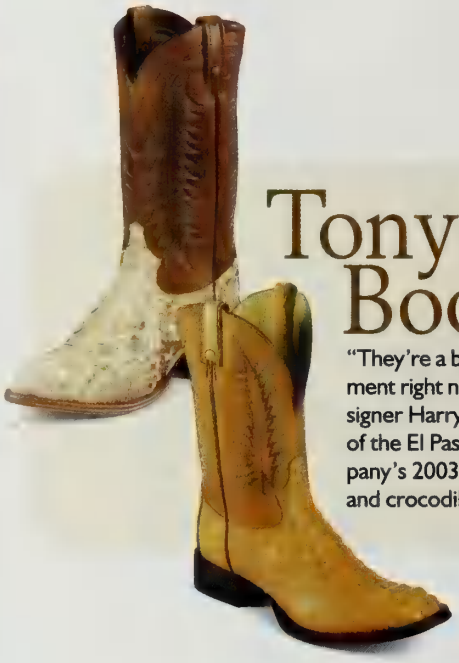


"My favorite combination is beautiful glass sinks with faucets that have great lines."

—Hugh Newell Jacobsen
ARCHITECT

Vitraform Sink

"American houses can be excessively large," says Jacobsen. "The sink stand I designed for the bath of a Windsor, Florida, residence helps reestablish the sense of domestic scale."



Tony Lama Boots

"They're a big fashion statement right now," interior designer Harry Schnaper says of the El Paso, Texas, company's 2003 snakeskin, rear, and crocodile-skin boots.



Agrifloor

"It's a new terrazzo-type floorcovering—a matrix material made of crushed walnut shells—that has amazing texture and color," notes architect Buzz Yudell.

"What makes good design is if it fits the people who live in it. It has to be something that they're comfortable with. Comfort is very important in design—that goes for clothes too."

—Rose Tarlow
INTERIOR DESIGNER



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Detroit's Young Lions

A New Generation of Designers Revs Up General Motors

By Frank B. Gibney, Jr.





CADILLAC SIXTEEN

Above: The concept car was the talk of the 2003 North American International Auto Show. If built, it will have a 1,000-hp, V-16 engine, a burl walnut dashboard (left) and a $250,000 price tag.

Long ago, in that age of optimism ushered in by the end of World War II, General Motors made cars that were as stylish as stylish got. Cadillacs with soaring tailfins; elegant road rockets like the '51 Buick LeSabre; and, of course, the Corvette, which fairly jetted down the first ribbons of the new interstate highway system.

But by the end of the 1970s General Motors designers had all but lost their way. As America rode out oil crises and recessions, GM's accountants and engineers muscled the style kings aside, and the automaker's chariots were, for the most part, reduced to cheap imitations of the real thing.

Now Robert Lutz, formerly of Chrysler, is cruising into his third year as GM's vice chairman of product development, heading a revolution to restore aesthetic rule over our cars. His crew comprises hundreds of designers, a great many of whom weren't even alive when the first Corvette came off the assembly line in 1953. And since Lutz arrived in August 2001, General Motors has unveiled a bevy of sexy cars—roadsters, mini-SUVs, even a line of fresh new Cadillacs—that finally distinguish America's grande dame of luxury from its Japanese and German rivals. "Hey, it costs just as much to make it ugly," offers Bryan Nesbitt, who at 34 is the youngest member of the design executive team.

continued on page 132

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CHEVROLET CHEYENNE

BELOW: The concept truck was designed for drivers who said they longed for the cargo space of a pickup but didn't want to abandon the interior comforts of their SUVs.





CHEVROLET SS

ABOVE: The latest incarnation of the Super Sport—one of America's classic muscle cars—features four doors, a small-block V-8 and a minimalist dashboard with a DVD navigation system (left).

continued from page 128

Nesbitt is key in Lutz's bid to win back automotive hearts and minds. Not yet 30 when he designed the Chrysler PT Cruiser, Nesbitt was lured away by General Motors to help lead the company's next generation of designers. Materials and manufacturing processes have finally advanced to the point that reliability and performance are as attainable, and as cost-effective, in a Monte Carlo as they are in a Mercedes. Nesbitt's challenge is to make sure he and his fellow designers don't lose sight of the automotive heritage they may not know.

The young lions are as likely to be artists as gearheads and as steeped in fashion and product design as in automotive engineering. "This is the first

continued on page 134

CADILLAC CIEN

BELOW: Should the Cien concept car make it to the production line, its futuristic shell will house a 750-hp engine and a voice-activated audio, computer and navigation system.



PONTIAC SOLSTICE

BELOW: The roadster was one of the first designs to be realized in General Motors' concept car "sketch-off," organized by Robert Lutz, vice chairman of product development.

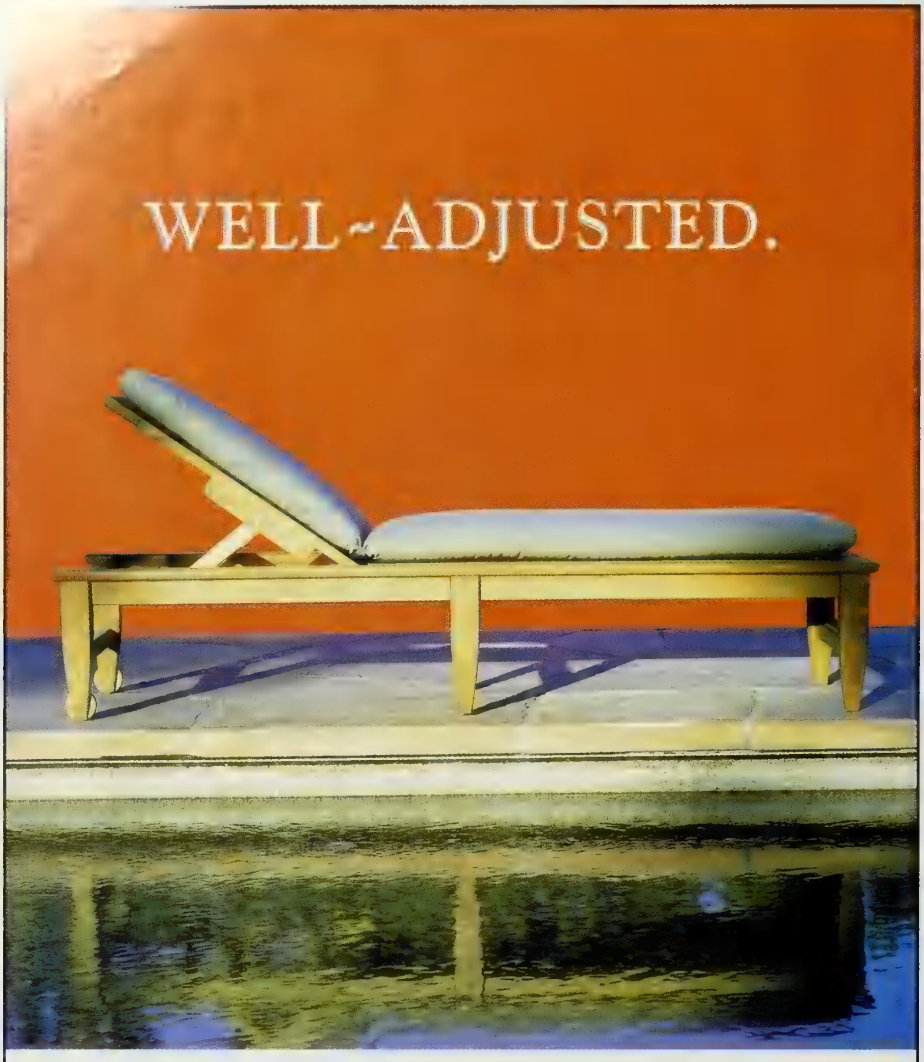




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Automobile Design

continued from page 132

generation that's really wired electronically," says Lutz. "They also have a sound knowledge of the limitations of the automobile and are willing to accept the challenge of designing a small car or a minivan, whereas 30 years ago, when heroic proportions were everything, getting that call would have been seen as the kiss of death for a designer's career."

Most of the old parameters are now history. "It used to be that the program team would hand us this list of things we were supposed to abide by," says Therese Tant, 31, who for many years thought she was going to be a fashion designer. "Now we analyze their plans and go back to them and say we think it ought to be done this way."

That's exactly what happened on a new truck that Tant's team is designing. "They told us we could have new seats and a new steering wheel, but we had to carry over the old instrument cluster and switches." Tant had different priorities, and she won approval to completely redesign the gauges and switches on the new truck, which is set to become a staple in GM's repertoire.

Nesbitt is key in Lutz's bid to win back automotive hearts and minds.

One of the reasons Tant prevailed is that there's a new respect at GM for interiors. "People spend their time inside, not outside," says Nesbitt. "We managed to neglect that for a long time." So now it's all about how the switches look and feel (just think of Audi, which has become the benchmark for craftsmanship of affordable automobiles), about whether interior lighting is soft and compelling enough. "It's a matter of perceived quality," says Tant. "We can use conventional materials but finish them differently. If we're using plastic, then we make the finish a little more matte, whereas in an older vehicle it would have been shiny. The effect is to make it feel more expensive."

Nothing embodies the quest for affordable style as well as the new Saturn

continued on page 136



The fanlight and window design matches that on the main house, creating visual harmony throughout the property

When the owner of a large construction company wanted a conservatory and poolhouse for his home he chose MARSTON & LANGINGER

THE OWNER of this chateau-style house is someone who has a great deal of experience of the construction business. He spoke to a number of companies before choosing Marston & Langinger to design and construct the conservatory and poolhouse you see here on a stunning lakeside site in Belgium. A glazed screen separates the conservatory and poolhouse; stairs lead to changing rooms below.

Marston & Langinger have built conservatories for discerning clients throughout the world. If you would like more details or a brochure containing case histories, please refer to the information box.



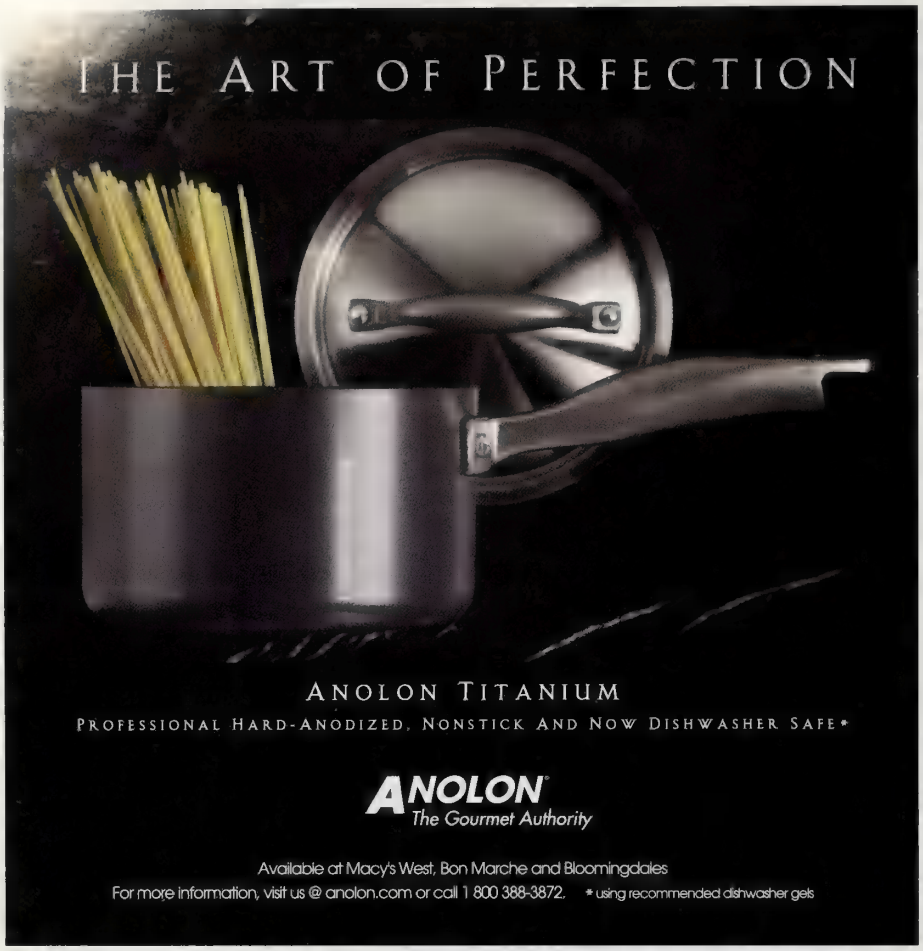
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Automobile Design

continued from page 134

concept that Tant and designer Josh Thurber, 28, produced for the Chicago auto show in February 2002. Saturn, the brand GM introduced in 1990 to beat back the Japanese "style for less" movement, has millions of avid fans. Nevertheless, it has always been plagued by an aura of dowdiness.

The Sky shatters that cliché. A busty roadster with a 180-horsepower supercharged engine, the Sky is equal parts Audi TT and Lotus Elan. Rubberized translucent switches invite tactile interaction. A convenient rear-access door on the driver's side opens to the backseats, which can be stowed away when they're not in use, leaving room for storage. The Saturn badge on the hood is backlighted and glows red when the engine is on. "We wanted people to want to touch it, feel it, rub their hands all over it," says Tant. "We wanted the whole car to generate emotion and excitement."

Lutz hopes that energy can propel GM back into its role as steward of the American automotive icon. On the other hand, at 71, he admits he's a little nervous.

"In the old days we had car nuts, people who had been fascinated with automobiles from infancy, and they knew what a Chevrolet was," says Lutz. "This generation has grown up with such a variety of brands that many of them don't have the appreciation of automotive heritage. So you see a lot of proposals that are graphically interesting but bear no relation to automobiles."

> The young lions are as likely to be artists as gearheads and as steeped in fashion and product design as in automotive engineering.

It's really up to Nesbitt to keep the revolution from imploding. And he is certain that's possible. "As long as we don't violate the design vocabulary, the sense of proportion," he says, "we will be able to communicate in a way we never have before." □



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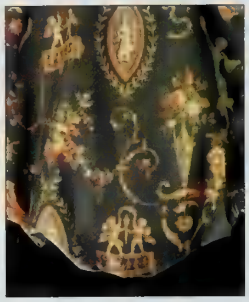
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"Gaudí architecture is the epitome of extreme design."

—*Charles Allem*
INTERIOR DESIGNER





Schumacher

St. Claire Le Chateau, a coral-and-walnut cotton fabric from the Edith Wharton Collection, is named after a French convent the writer converted into a house.



Eskandar

The London fashion designer is a favorite of architect Margaret McCurry's. "He cleverly interprets, in elegant fabrics, the American casual psyche, creating stylish comfort for those of us with less-than-youthful figures," she says.



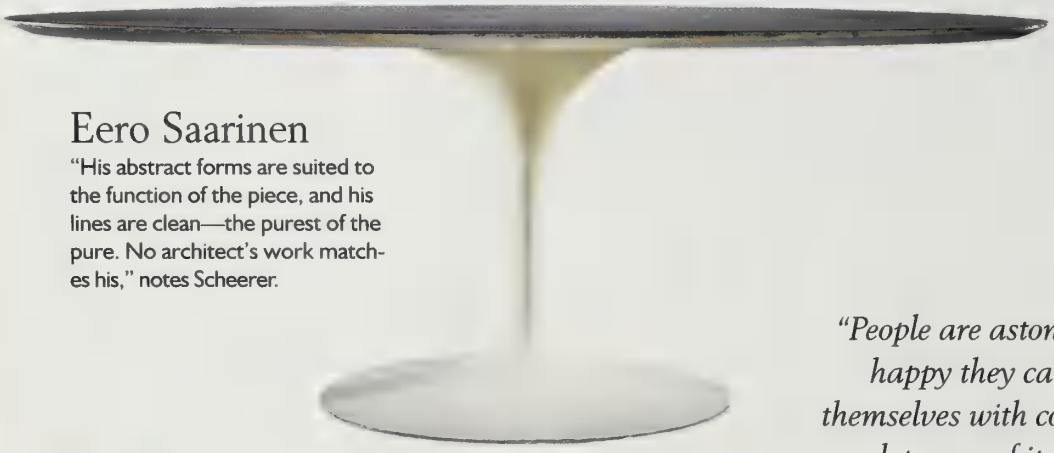
Ethan Ernest

"What I find most appealing about Ethan's furniture is the material. The corrugated plywood is light, but it also has strength and beauty," explains photographer Scott Frances.


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"I've always preferred a white Formica **Saarinen** table to virtually any other dining table."

—Tom Scheerer
INTERIOR DESIGNER



Eero Saarinen

"His abstract forms are suited to the function of the piece, and his lines are clean—the purest of the pure. No architect's work matches his," notes Scheerer.



Dennis Oppenheim

"Bus stops can be depressing, so I wanted to create something uplifting," the New York artist says of the Ventura, California, transfer station. "It depicts a metamorphosis—a bus becoming a house."

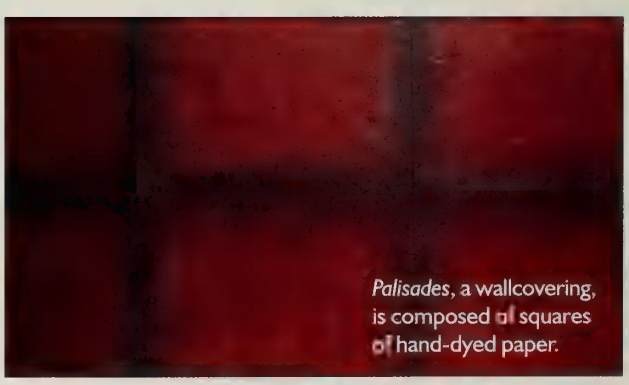
"People are astonished at how happy they can be when they surround themselves with color. I'm now seeing a lot more of it—everyone has suddenly rediscovered the rainbow."

—Mario Buatta
INTERIOR DESIGNER



TimberGrass

"It's a new product, comparable to maple, that's environmentally friendly," interior designer Mariette Himes Gomez says of the bamboo flooring. "It wears well."



Palisades, a wallcovering, is composed of squares of hand-dyed paper.

Jack Lenor Larsen

Larsen's designs reflect more than a fascination with color, texture and pattern. His textiles are rooted in sensitive interpretations of the forms absorbed during a lifetime immersed in art, world travel and even gardening. In 1979 they earned Larsen his own retrospective at the Musée des Arts Décoratifs at the Louvre.



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"It's one of the most beautiful cars, or things, I've ever seen and the one thing I covet most in the world. I think only one was made, or else only one exists —and darn, darn, darn it, Ralph Lauren owns it!" —*Hugh Newell Jacobsen*
ARCHITECT



Bugatti Atlantic

Jean Bugatti was already one of the most famous automotive designers in the world when he first produced, to much acclaim, the T 57 SC Atlantic in 1937. His vision was a sublime distillation of Art Déco: an elegantly attenuated hood that seemed to stretch for miles before rippling into the coupe's sexy curve, all of it split by a riveted seam. Bugatti knew, in the end, how to guarantee the Atlantic's n[illegible]stique—he only made three.

"I believe that some of the best designs can be found in automobiles. I collect antique cars and am not only inspired by their design but by their history. One of my favorites is the Bugatti Atlantic—it's a remarkable combination of sculpture and technology. These cars possess a quality of craftsmanship that influences many aspects of my designs."

—Ralph Lauren
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A Choo spring/summer 2003 sandal

"I think of Jimmy Choo and Manolo Blahnik shoes as sculptures. . . . I like to design bad-girl shoes."

—Samuel Botero
INTERIOR DESIGNER



Blahnik's eelskin Karpur sandal, for fall



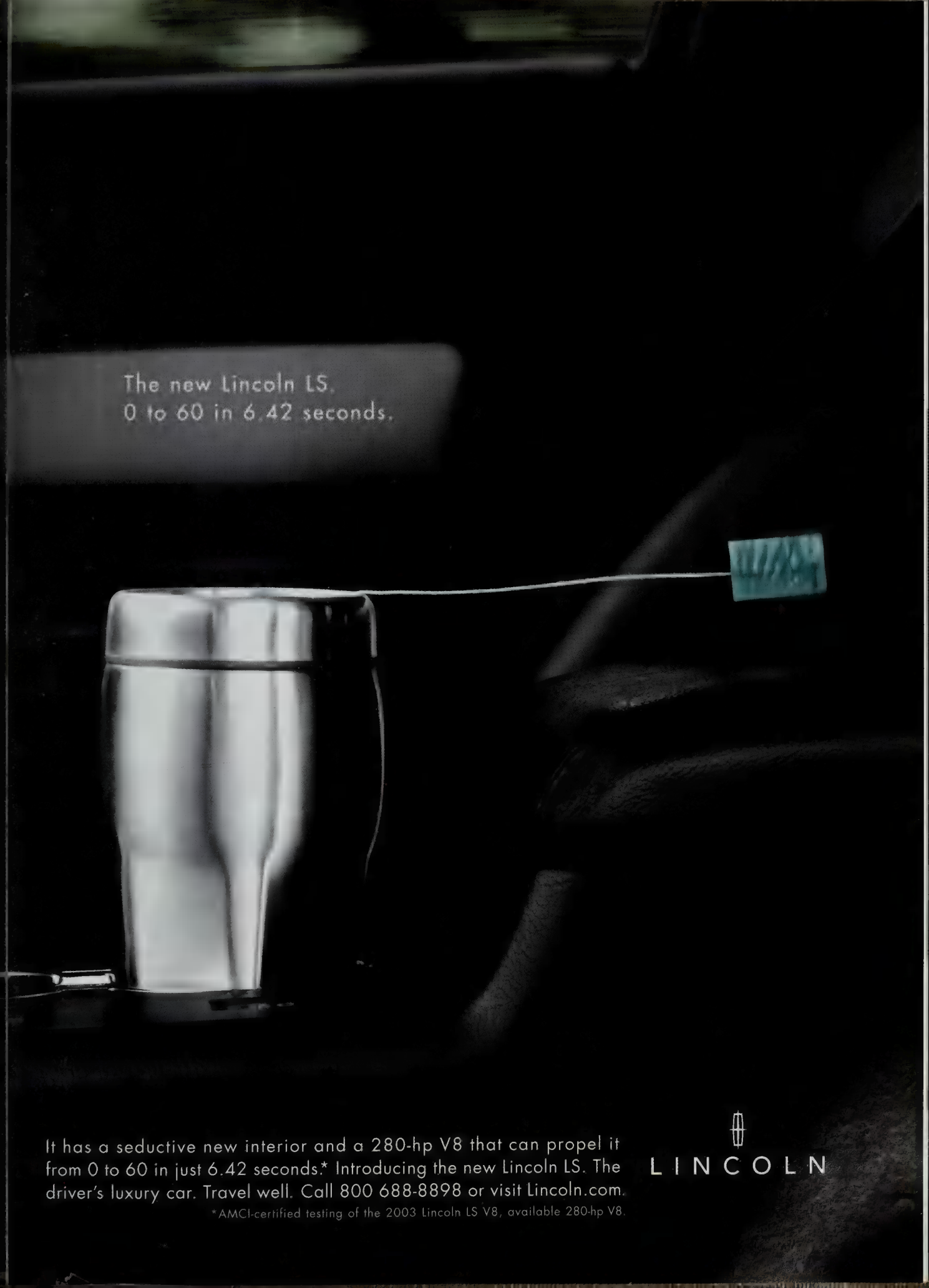
Samuel Botero

"I am a frustrated shoe designer. Since I was a child, I've been drawing shoes, and if left alone, I can fill sketchbooks. I have a passion and a love for them. I find I follow the same train of thought and principles, whether designing a shoe or an interior."



Dagobert Peche

Der Spitz, a wallpaper created by the Austrian designer in 1922, is being reproduced as a wrapping paper, exclusively for Neue Galerie New York. "I'm full of envy that somebody's work could be so liberated," says architect Annabelle Selldorf.



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"A house must be more than a machine for living; it should be an expression of the mood and personal living style of its occupants."

—Stanley Barrows, DESIGN EDUCATOR



1990 Porsche

"My 911 Carrera 4 Cabriolet is not only the last of a certain style but the last of the partially hand-built cars. Porsches today are machine-made and are hybrids of different cars," says interior designer Harry Schnaper.





Thomas Fleming

The interior designer recommends using brick as a floor-covering. "I've done several in a herringbone pattern. It's a good solid foundation, but beyond that, it has a warm, almost earthy feeling."

Richard Neutra

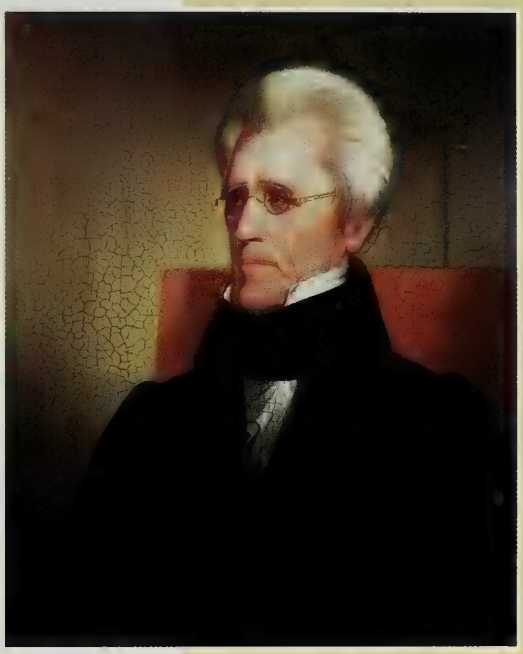
Boomerang Chair

The plywood chair with cotton webbing, designed by architect Richard Neutra in 1942, has been updated by his son Dion, in collaboration with Otto Design Group and House Industries, which will distribute the chair.

Art Across America

As part of a continuing series presented by **Fireman's Fund Insurance Company**, Art Across America provides the art lover with a city-by-city guide to the most intriguing galleries in town. This month's destination: Nashville, Tennessee.

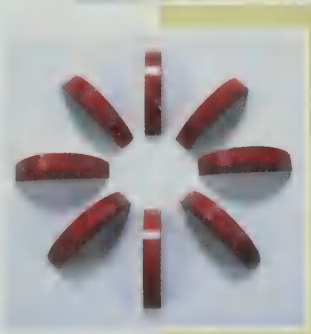
With the nickname "Music City," Nashville might not immediately leap to mind as an art hotspot, but its galleries capture an eclectic mix of established, emerging and even never-before-seen artists. Galleries are scattered throughout the area, each delivering a visual alternative to the ubiquitous music scene.



(1) **STANFORD FINE ART** features a wide selection of works by 19th and 20th century American and European artists. Sixteen years ago, after a stint at Sotheby's, Stan Mabry opened the gallery and began representing estates in the Nashville area, allowing access to art that had been hidden away for years in local private homes. Case in point: Ralph E.W. Earl was the official portraitist of America's seventh President, Andrew Jackson. The portrait at right was exhibited at the House of Seven Gables in Salem, Massachusetts. In 1982, it was purchased by a private collector and came to Tennessee—an appropriate home, as Jackson's personal residence, The Hermitage, is just outside of Nashville. It eventually found its way to Mabry's gallery; a similar portrait hangs in the Smithsonian. Stanford Fine Art also spotlights several Russian Impressionist paintings, including "The Morning," by Elena Mikhailovna Kostenko, whose first exhibit was in Russia in 1952. *6608A Highway 100, (615) 352-5050, stanfordfineart.com*



(2) Established in 1995, **FINER THINGS GALLERY** presents two- and three-dimensional contemporary art by emerging artists from all over the country. The space includes a sculpture garden as well as a 6,000-square-foot gallery with everything from craft and studio furniture to fine art. Sculptor Rusty Wolfe is awed by lacquer—he makes, in his words, "solid, three-dimensional objects from liquid, with no reinforcement....Imagine clarity and depth so precise that when magnified 100 times, the clarity of the photograph remains." Mary Williamson completed her first landscape in 1986, drawing individual trees as though they were human forms. She works in graphite on paper to create dramatic and imposing landscapes, inspired by the light and the weather around her Florida home. *1898 Nolensville Road, (615) 244-3003, finerthingsgallery.com*



TOP TO BOTTOM: Ralph E.W. Earl's "Portrait of Andrew Jackson," Stanford Fine Art; "Approaching Storm, 210 West" by Mary Williamson, and Rusty Wolfe's 4-foot-wide lacquer "Flower," Finer Things Gallery.

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Art Across An



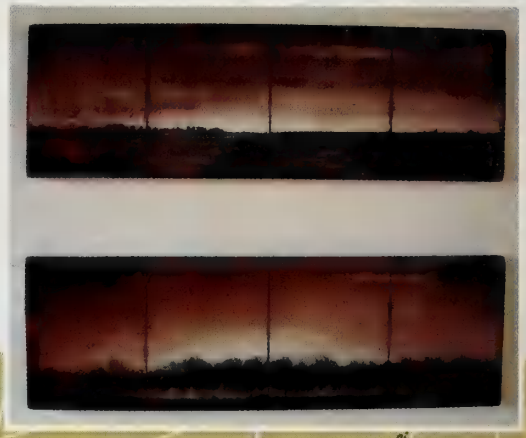


Photo by Virgil Fox

CLOCKWISE FROM UPPER LEFT: "Vessel II" by Kit Reuther, "Altered Arcadia #317" and "Altered Arcadia #319" by John Folsom, Cumberland Gallery; William Edmondson's "Eleanor Roosevelt," Lyzon Gallery; Ettore Sottsass' Memphis "Carlton" laminate room divider, Zeitgeist Gallery; "The Morning" by Elena Mikhailovna Kostenko, Stanford Fine Art; Tim Hussey's "du Calme," Zeitgeist Gallery.

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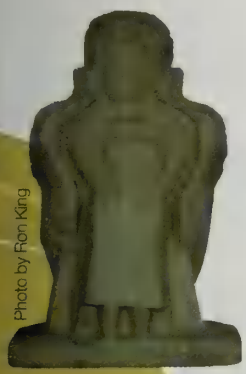


Photo by Ron King

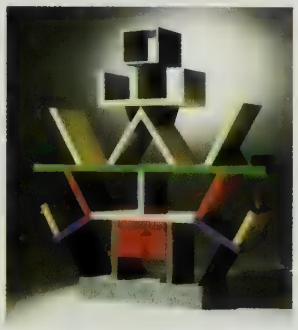
24

Nolensville Rd

3

3 Nashville's oldest gallery, **LYZON GALLERY**, was founded after Myron King returned home from WWII and decided to start a framing shop. Above the shop, King began to showcase work by local Nashville artists and other talents he had met in his travels, including David Burliuk, the Russian painter who exhibited with Der Blaue Reiter in 1911, and renowned folk sculptor William Edmondson. When Lyzon opened for business in 1948, the gallery featured 23 works by Edmondson, purchased directly from the sculptor by King, which were sold for a mere $25 each. Sculpting in his native Tennessee limestone, the untrained artist used railroad spikes for his chisels. In 1937, he had the first solo show by an African-American artist at New York's Museum of Modern Art. According to Robert Bishop, former director of New York's Museum of American Folk Art, Edmondson is "one of the outstanding folk carvers—if not the outstanding one—of the 20th century." Edmondson's work is found in museums nationwide, including the Smithsonian. *411 West Thompson Lane, (615) 256-7538, lyzon.com*

4 Founded in 1980, **CUMBERLAND GALLERY** exhibits established and up-and-coming artists in media ranging from painting and works on paper to photography and sculpture. Owner Carol Stein prides herself on finding a balance between Southeastern and national artists. Nashville resident Kit Reuther earned her degree in interior design and was an architectural illustrator before becoming a full-time painter. She explains that her work questions the "psychology of interior space," as well as the notions of anticipation and abandonment. Through extreme editing, she explores the boundaries of negative space, giving it a dominant role. *4107 Hillsboro Circle, (615) 297-0296, artnet.com/cumberland.html*



5 **ZEITGEIST GALLERY** explores the boundaries between art and architecture by sharing its space with an architecture and design firm. The gallery exhibits a variety of media and styles, including a show on Memphis—the 1980s Italian design movement marked by radical shapes and colors—called "Memphis in Nashville," with pieces by Ettore Sottsass, and another in March featuring personal work by contemporary illustrators. Zeitgeist has been widely recognized for its annual summer show, Switchyard, which introduces emerging artists, some who have never shown commercially. Each artist opens with at least one piece and is then required to "switch" that work out for a new piece three weeks later, resulting in an entirely new show. Three weeks after that, the artists once again hang all new work. Same artists, different artwork, three shows. Switchyard 2003 opens in early July. *1819 21st Avenue South, (615) 256-4805; zeitgeist-art.com*

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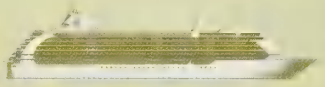


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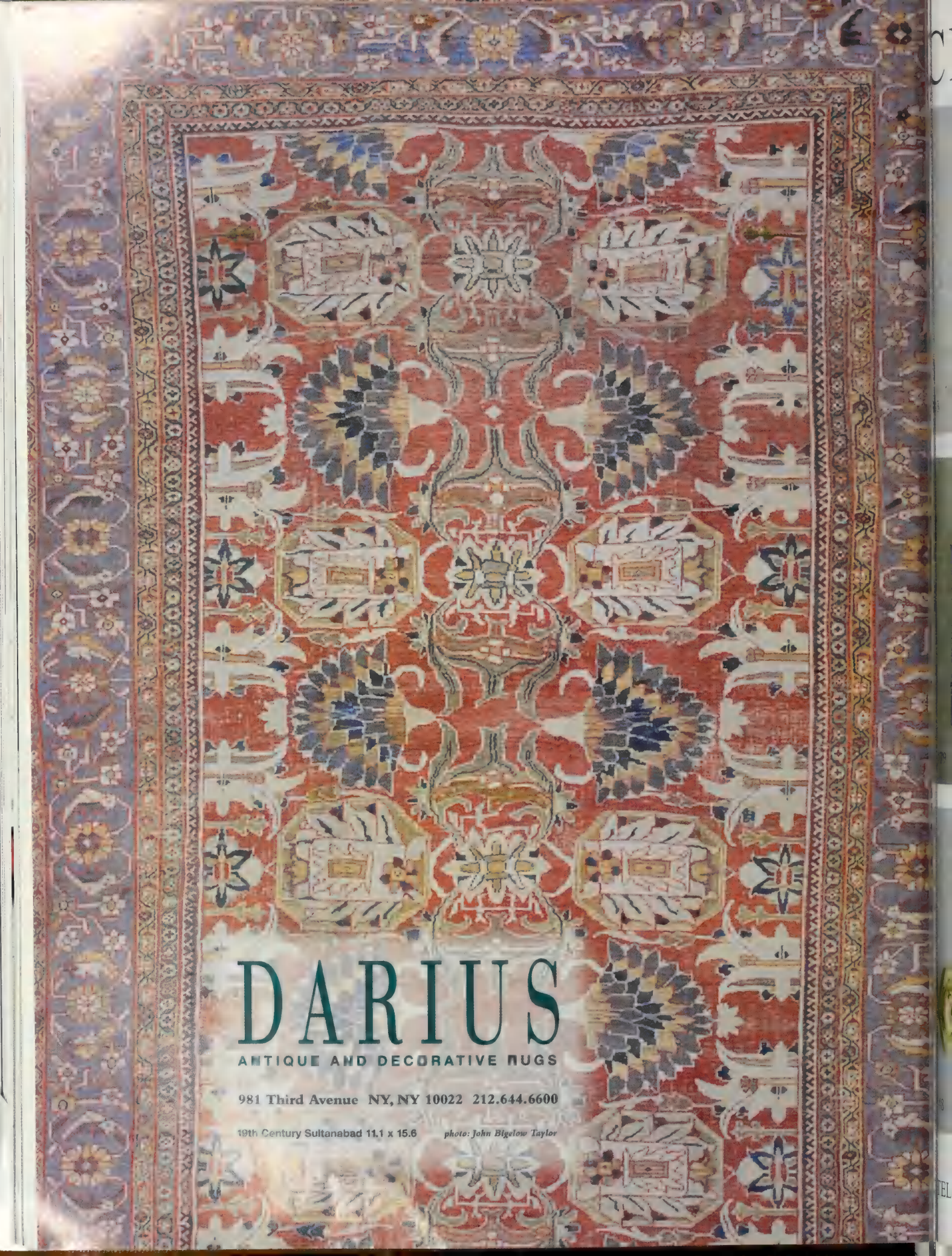
Robert Grothier

Urban Chateau

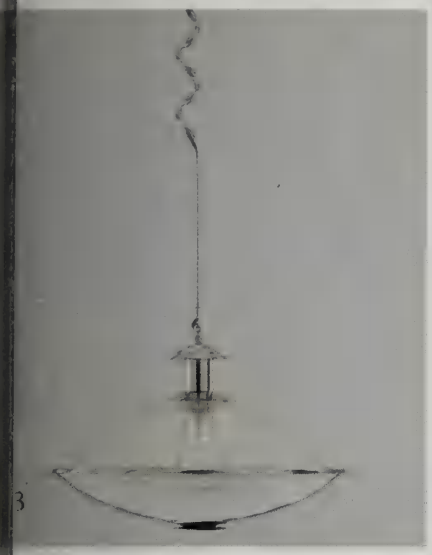


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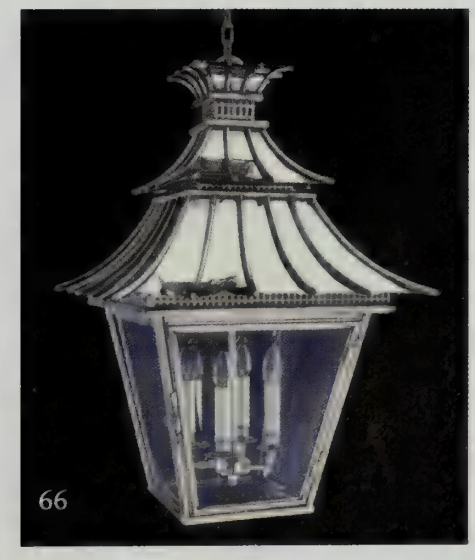


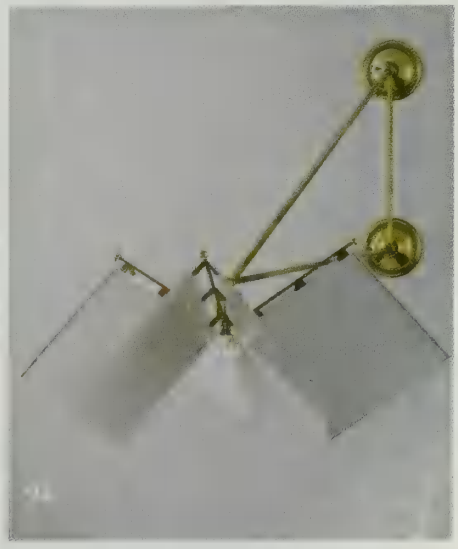












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Toasting the Everyday

A Love for American Household Objects Burns Bright near Paris

Text by Christopher Petkanas/Photography by Christophe Fillioux



Ice Crusher, Dazey, ca. 1945. Painted Zamac and polystyrene; 12" x 5" x 7½".



Vacuum Cleaner, Erres, ca. 1938. Painted steel, Bakelite and chromed steel; 9½" x 7¾" x 23⅝".

It was an odd souvenir for a French teenager to buy on his first trip to the United States, but in 1961 Jean Bernard Hebey returned home to Paris lugging a chrome-plated Rival juicer, its top opening "like a knight's helmet over a set of carnivorous, menacing teeth," as he would later write. To the young Hebey—who coveted everything American, from penny loafers to Elvis LPs—the juicer embodied all the qualities he loved most about the U.S.: power, brawn, efficiency, heft. Not for him the dainty glass dish his mother used to squeeze lemons.

That first youthful purchase led to what Hebey describes today as "a harmless, if somewhat cumbersome, passion." More than 3,000 mostly American vintage home appliances, gadgets and accessories crowd his house in Suresnes in the Paris suburbs. Some 425 of those hard-won trophies—vacuum cleaners and blenders, travel irons and curling tongs, toasters and electric knives—are also the subject of a new book by Hebey, *Domestic Aesthetic: Household Art 1920–1970* (5 Continents Editions, 2002).

The book makes idols of designers like Raymond Loewy, Henry Dreyfuss, Walter Dorwin Teague, Norman Bel Geddes and Russel Wright, and heroes of manufacturers like Electrolux, Magic Hostess, Waring, Hamilton Beach and the Hollywood Liquifier Corp. Worshipful photographs portray ice crushers and hair dryers as objects of acute if unlikely desire. Good design, the author suggests,



***Fan*, Radiola, 1955. Melamine, polyethylene, polystyrene and chromed brass; 7" x 4½" x 4¾".**

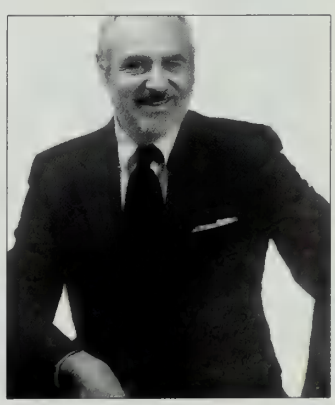
***Blender*, Hollywood Liquifier Corp., 1941. Melamine and methyl polyacrylate; 14" x 4¾" x 8¼". All from the collection of Jean Bernard Hebey (below).**

is where you find it: on the kitchen counter, in the hall closet, on the bathroom shelf.

"Like Warhol and his Campbell's Soup can, I wanted to show that the things people live with every day and maybe take for granted can be seen as works of art, as sculpture," says Hebey, whose day job is running his own television and radio production company. "The trick is to recognize their worth before they're glorified by nostalgia. I also wanted to prove that amassing a lot of well-designed objects doesn't have to cost a fortune. The average price of everything in *Domestic Aesthetic* was five dollars. If you pay more than 50 cents for a piece of Tupperware at a flea market today, you're paying too much."

Hebey makes a lot of his early frustration at being French rather than American because its role in launching the collection was decisive—without it, Tupperware might have been just another storage container to him, instead of something he hunts like a grail. As a child, he found the family car, a Dauphine, embarrassingly small—why couldn't his father drive a

continued on page 154





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Design Notebook

continued from page 153

Pontiac Cruiser? The kitchens of his youth were equipped with wooden utensils that broke and pottery vessels that cracked—when would the French wake up to the superiority of metal? Mme de Gaulle was so dowdy, Jacqueline Kennedy so chic. Housewives in France wrapped ice in a tea towel and whacked it with a mallet to crush it; their counterparts over the Atlantic glided up to a bright yellow wall-mounted Ice-O-Mat, popped in the cubes, chose a setting ("C" for coarse, "F" for fine) and effortlessly turned the crank.

"Mine was a country that was gray, old and boring," says Hebey. "Nobody I knew drank orange juice in the morning—that was for rich people. But in the rich, funny, sunny United States, everyone did. I fell in love with the land of the eight-pound juicer."

As his adolescent anger cooled, Hebey pursued housewares more for their intrinsic design value than as symbols of personal rebellion. And he cast his net wider, fattening his collection with coffeemakers, beaters and fans from Italy, England, Holland and Belgium. As a natural extension of his interest, Hebey also sought to put a face on the talent behind such quotidian tools as the cheese grater.

"The great 20th-century creators of household goods, people like Dreyfuss and Bel Geddes, also did planes and boats —Loewy even worked for NASA," says Hebey. "After World War I, they helped the U.S. government boost the economy with consumerism, designing sexy objects that were replaced the following year with sexier, ever more desirable versions of the same item. Planned obsolescence is where it all started."

> "I fell in love with America—the land of the eight-pound juicer."

For Hebey, it all started 32 years ago with a juicer. Hundreds of kettles and cocktail shakers later, he says he has finally figured out that what matters in a piece of household art is form, function and material—"in that order." □



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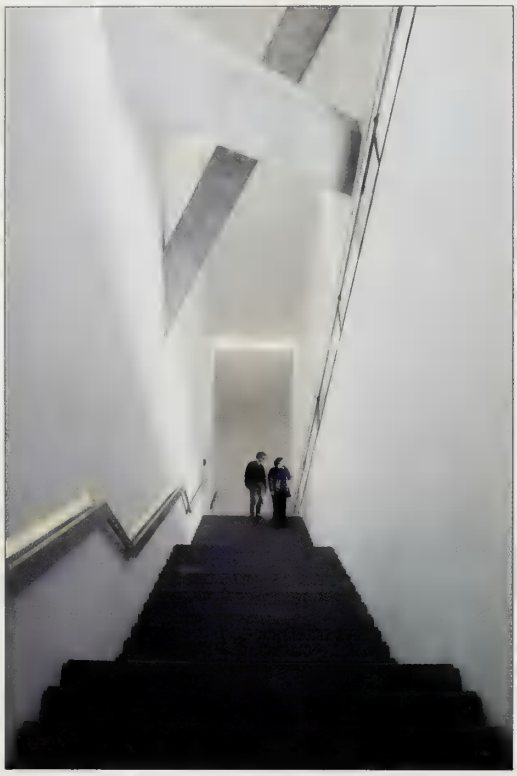


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—Philip Johnson, ARCHITECT

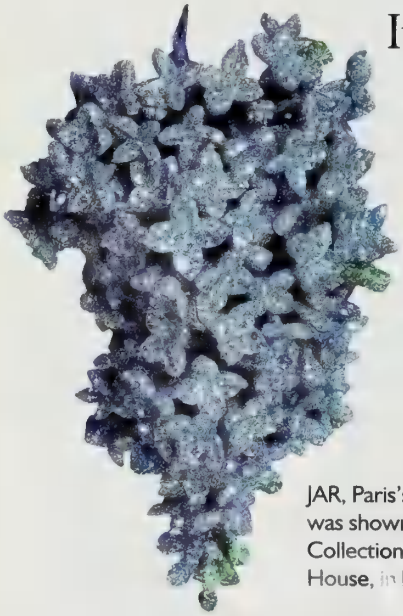




Jewish Museum Berlin

Architect Daniel Libeskind constructed the façade out of an alloy of titanium and zinc, a mixture that will change colors with years of exposure to Berlin's elements.

"JAR is the master. The gems are so challenging, and the work stands alone. It just makes me want to own it."
—Geoffrey Bradfield
INTERIOR DESIGNER



JAR, Paris's lilac brooch was shown at the Gilbert Collection, Somerset House, in late 2002.

Alvar Aalto

"Timeless design, great craft and comfort," architect Buzz Yudell notes of Aalto's creations. A group of 1933 bentwood stools exemplifies the architect's preference for the use of natural materials.





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Gentility

Jennie Jerome Churchill—wife of Lord Randolph, mother of Winston and one of the Victorian era's great socialites—was philosophical about luxury. "We owe something to extravagance, for thrift and adventure seldom go hand in hand," she said. Taboos against extravagance are found in every culture, and for good reason. If society is to flourish, lines must be drawn between that which is truly needed and that which is merely desired. Pursuit of the former is deemed proper; excessive pursuit of the latter, decadent. And yet, we ask our reflections in the store window, is there really anything so *wrong* with wanting to take home these tiny, tasteful, extraordinarily beautiful earrings? This handbag that we've admired for years but never thought to buy? That vase? That watch? The truth is, nice things go a long way in making life worth living. In their luster and shimmer, their color and cut, they transport us, if only temporarily, to a world where all needs are easily met, and desire—and adventure—can be pursued freely.



Gucci

"Gucci watches have a strong, unique look," says interior designer Todd Davis. "In the grand scheme of things, it's a big look for the money." The 5600 model is stainless steel.

"The beautiful has no purpose outside itself, and does not exist for the sake of perfecting something else, but for the sake of its own intrinsic, inner perfection."
—Karl Philipp Moritz, 18th-Century Writer



Nathalie Hambro

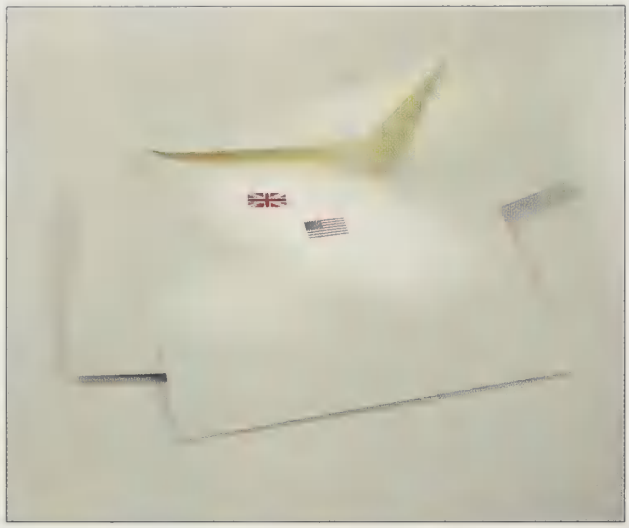
"She is a style maker, a fashion designer and, most recently, a jewelry designer," notes architect Campion A. Platt. Hambro's Tartan Cuff employs Swarovski crystals.



Blown-Glass Inkwells

"They're like small sculptural art objects," interior designer Robert Brown says of the brass-accented inkwells in his and Todd Davis's collection. "They're Moderne-looking."


"I love white oak,
walnut—homegrown woods. No precious
woods from some jungle somewhere."
—Thad Hayes
Interior Designer



Smythson of Bond Street

"I especially like the correspondence cards with the raised American flag or Union Jack," interior designer William Hodgins says of his finds from a London shopping trip.

"Inspired, not insipid."

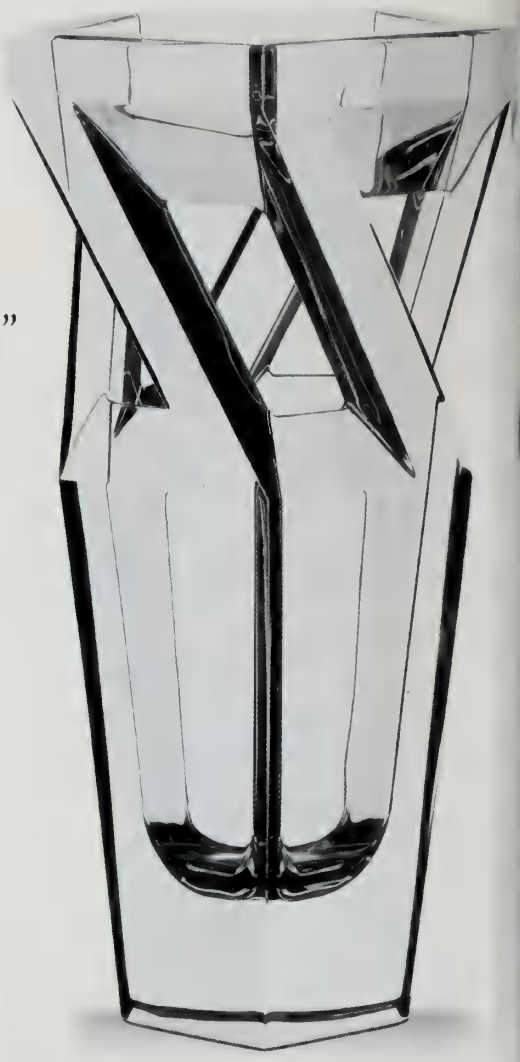
—Paul Vincent Wiseman

INTERIOR DESIGNER



Van Cleef & Arpels

The international jeweler draws its inspiration from nature with a leafy pair: the Deux Feuilles clip in sapphire and diamonds, and the Feuille clip in emeralds.



Baccarat

"I was walking down Madison Avenue when I saw these very abstract, modern flower vases," recalls Paul Vincent Wiseman. "They use crystal in a sophisticated way."

Chanel

While no one will ever ride the surf on this board—a pure concept piece—couturier Karl Lagerfeld dreamed of a world where "sporty" could also mean "designer."

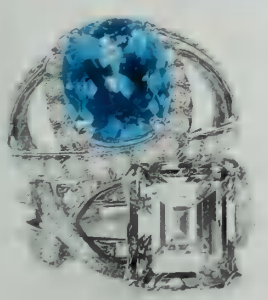


Hermès

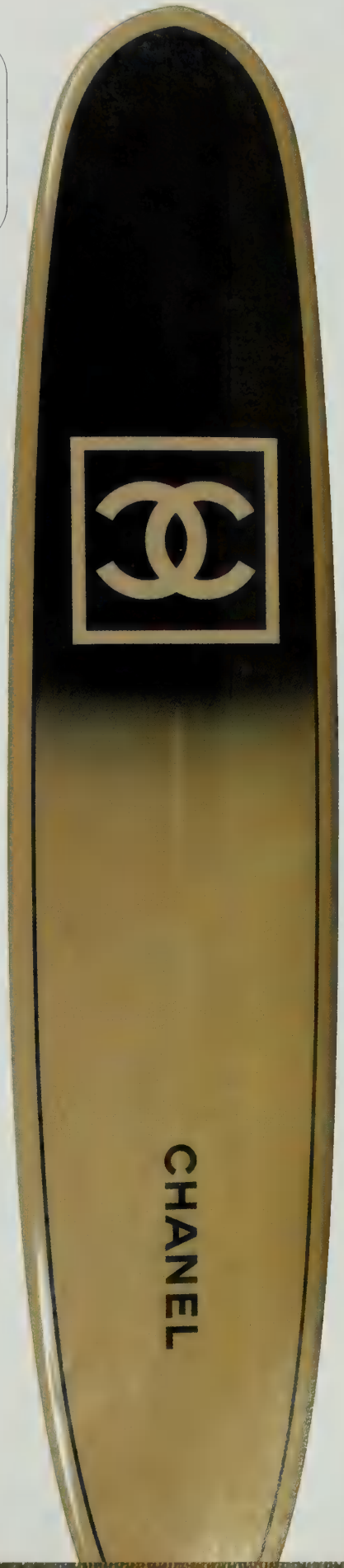
Named after actress Jane Birkin, the sought-after leather Birkin bag is capacious enough to carry just about anything. Each one takes at least 18 hours to produce.



Tiffany & Co.



Tiffany style ranges from soft to sparkling, from a strand of baroque pearls to jewelry designer Jean Schlumberger's double-baguette ring in platinum and Ribbons ring set with a Paraíba tourmaline.



Märta Måås-Fjetterström

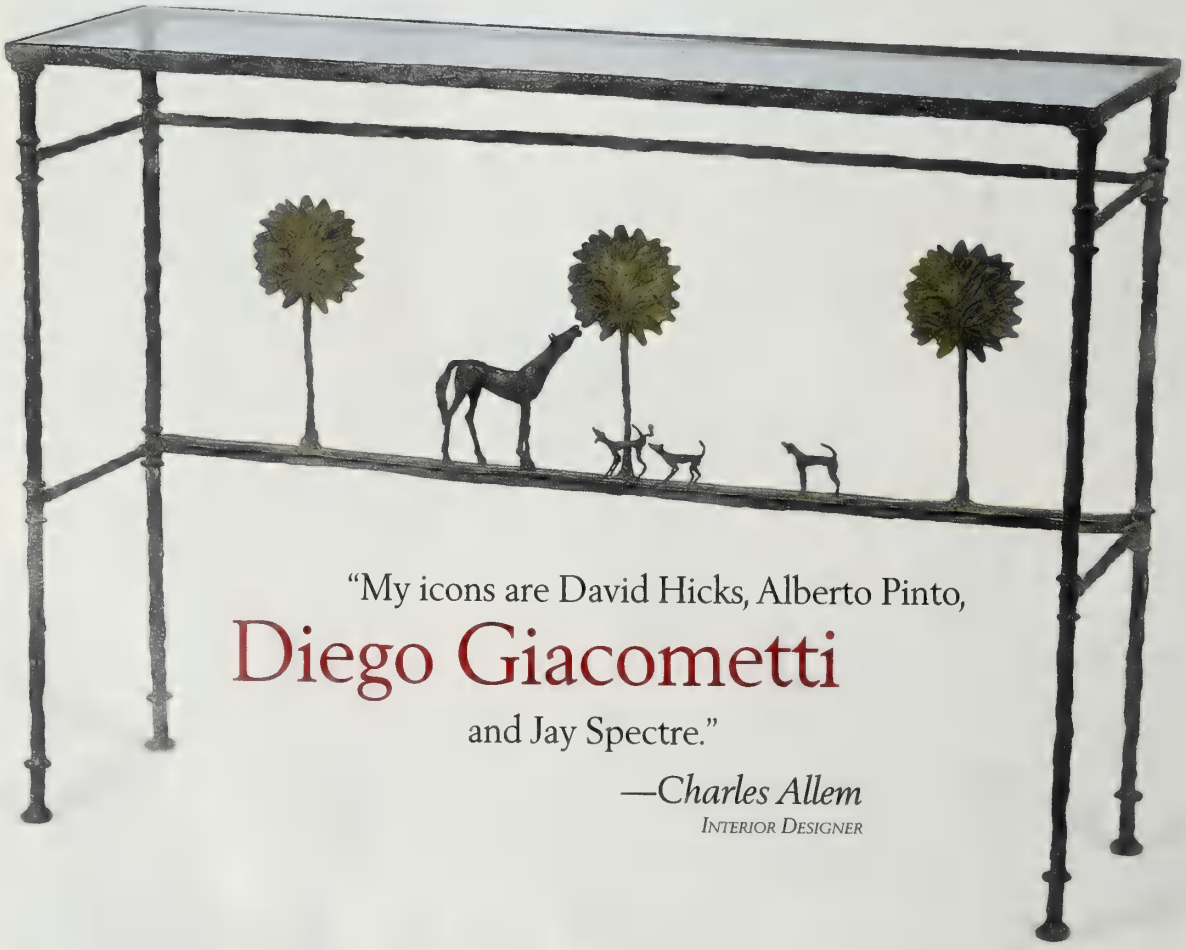
The Swedish textile designer made this rug around 1941 and once wrote: "Stars, particularly the eight-pointed star, octagons, and roses recur in the textile art of every period and every country."





George Hanson

Still made in Barcelona by its original producer, the 1947 swing-arm lamp can be snapped up in brass, chrome or colored lacquer. Its longtime manufacturer, Hinson & Company, claims the style is "often copied but never duplicated."



"My icons are David Hicks, Alberto Pinto,

Diego Giacometti

and Jay Spectre."

—*Charles Allem*

INTERIOR DESIGNER

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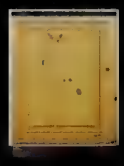
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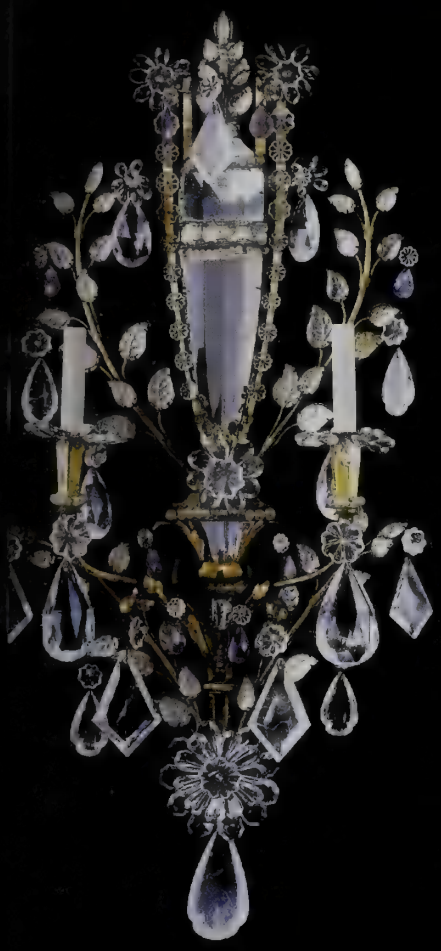


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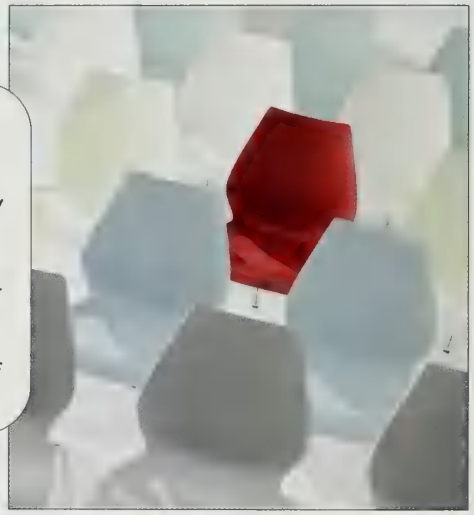
—*Sandra Nunnerley*
INTERIOR DESIGNER



The MINI Cooper "is taking the U.S. by storm," says interior designer Harry Schnaper. The diminutive car was voted the North American car of 2002 by automotive journalists. Interior designer Jeffrey Bilhuber agrees: "It's beautifully thought out."

Vico Magistretti

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"I collect things for the table—sterling silver walnuts, strawberries and little leaves and shells—the Buccellati pieces are so delicate and pretty."

—*Greg Jordan*, INTERIOR DESIGNER



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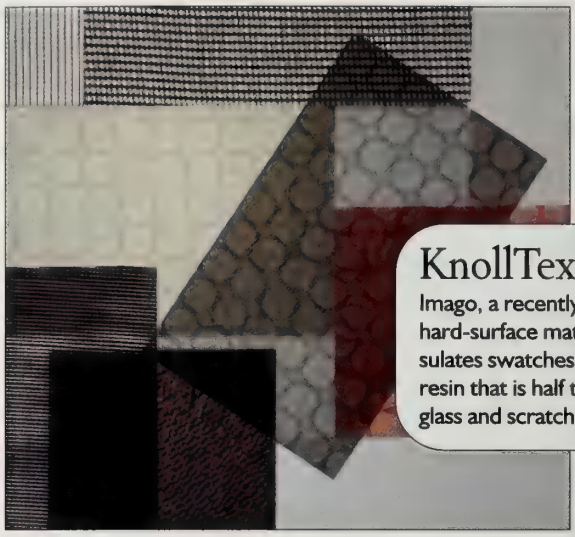


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INTERIOR DESIGNER



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The Keynote Speaker is Bobbi Brown, CEO of Bobbi Brown Cosmetics. For their tireless commitment to First Step, Louis and Helen Lowenstein and Jamie Russell of BusinessWeek will be honored. Special thanks to **Swarovski** for generously providing the awards.

Thursday, April 10, 2003
12-2pm
Women Mean Business Luncheon
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New York, NY
Tickets: $175

For tickets or more information, call (212) 964-5900, ext. 118.



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Wright Plus 2003
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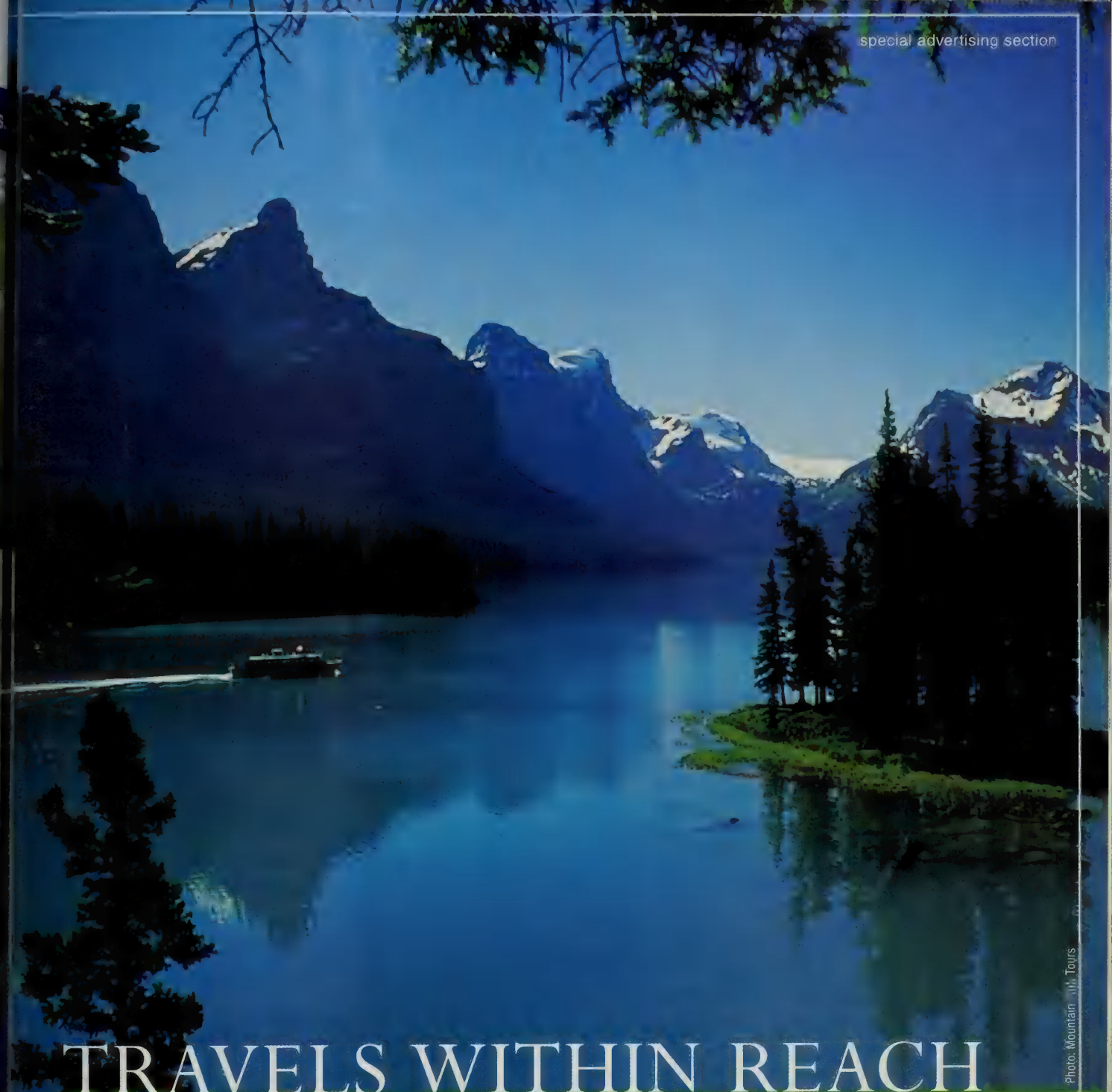


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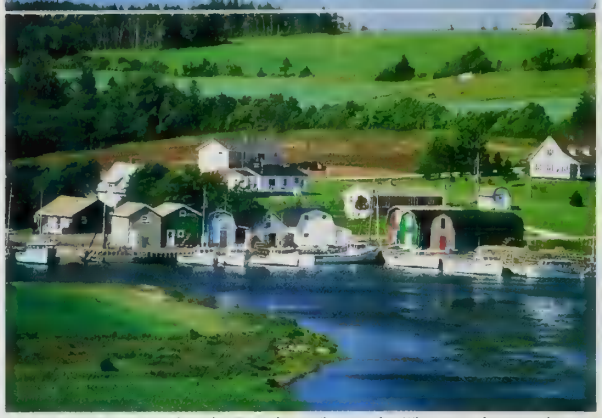
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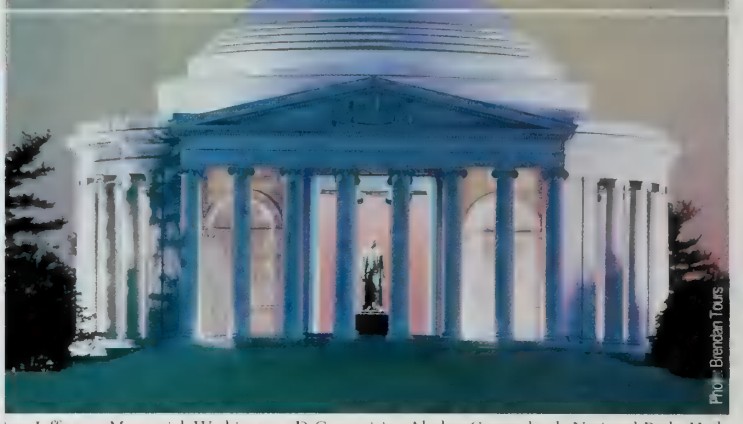
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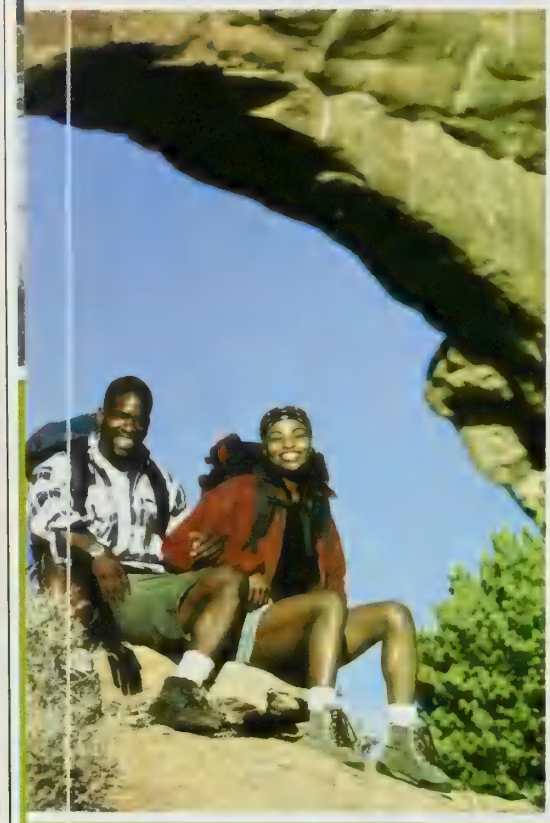
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NADA																
tish Columbia																
toria, Vancouver, Whistler	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓
nce George, Prince Rupert	✓						✓			✓		✓		✓		✓
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kies: Banff, Lake Louise, Jasper	✓						✓	✓		✓		✓			✓	✓
monton, Calgary	✓			✓	✓	✓		✓			✓	✓			✓	
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onto, Ottawa			✓	✓	✓	✓	✓	✓			✓			✓	✓	✓
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ntréal, Québec City	✓	✓	✓	✓	✓	✓	✓	✓			✓			✓	✓	✓
ntebello, Tremblant, Laurentians, Gaspe Peninsula	✓							✓		✓		✓			✓	✓
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w Brunswick				✓		✓		✓		✓		✓	✓	✓	✓	✓
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ape Cod & Martha's Vineyard			✓	✓			✓	✓		✓		✓	✓	✓		✓
w York State: New York City	✓	✓	✓	✓	✓	✓	✓	✓						✓	✓	✓
dirondacks, Lake George, Lake Placid				✓			✓			✓		✓		✓	✓	✓
udson River Valley	✓			✓			✓	✓		✓		✓		✓		✓
nsylvania: Philadelphia, Gettysburg	✓	✓	✓	✓			✓	✓		✓				✓		✓
shington, D.C.	✓	✓	✓	✓	✓	✓	✓	✓	✓					✓	✓	✓
ginia: Williamsburg, Norfolk, Virginia Beach	✓	✓	✓	✓			✓		✓	✓		✓	✓	✓	✓	✓
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rida: St. Augustine, Orlando, Tampa					✓		✓			✓	✓	✓	✓	✓	✓	✓
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w Orleans	✓	✓	✓	✓		✓	✓	✓	✓			✓			✓	✓
uth Carolina: Charleston, Myrtle Beach, Hilton Head	✓	✓	✓	✓			✓		✓	✓		✓	✓	✓	✓	
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eat Lakes & Mackinac Island	✓	✓			✓		✓			✓		✓	✓	✓		✓
e West																
izona: Phoenix, Scottsdale, Sedona, Tucson	✓	✓	✓	✓	✓	✓	✓	✓		✓		✓			✓	✓
esert Canyon Lands of Arizona and Utah	✓			✓			✓			✓		✓				✓
lifornia: San Francisco & Sonoma Wine Country	✓		✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓
rmel, Monterey, Pebble Beach	✓		✓	✓			✓	✓	✓	✓		✓	✓		✓	✓
os Angeles, Beverly Hills, Santa Monica	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
aguna Niguel, Newport Beach, Anaheim, San Diego	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	
lorado: Aspen, Vail, Denver, Durango	✓			✓	✓		✓	✓		✓		✓			✓	✓
ntana and guest ranches				✓			✓			✓		✓			✓	✓
vada: Las Vegas, Reno, Lake Tahoe				✓	✓	✓				✓	✓	✓			✓	✓
w Mexico: Sante Fe & Taos	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓			✓	✓
egon: Portland and coastline	✓			✓	✓		✓	✓	✓	✓		✓	✓	✓		✓
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semite, Yellowstone, Grand Tetons National Parks				✓			✓			✓		✓				✓
aska																
aska: The Great Land & Denali National Park	✓			✓			✓			✓		✓		✓		✓
aska: Inside Passage Cruise				✓			✓	✓		✓		✓		✓		





Counterclockwise: Jefferson Memorial, Washington, D.C.; cruising Alaska; Canyonlands National Park, Utah.



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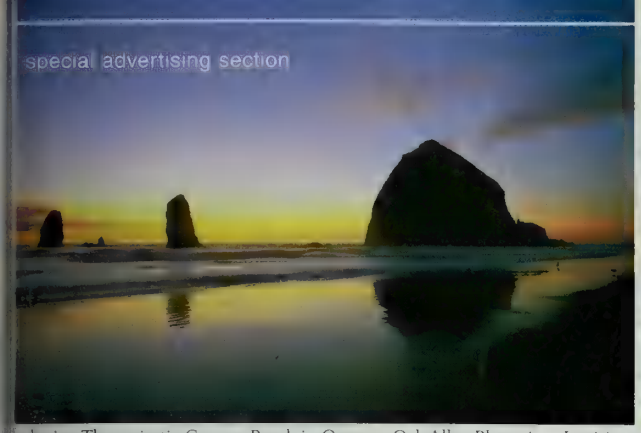


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ockwise: The majestic Cannon Beach in Oregon; Oak Alley Plantation, Louisiana; romantic Chicago nights.
k cover: Algonquin Provincial Park, Ontario, Canada.

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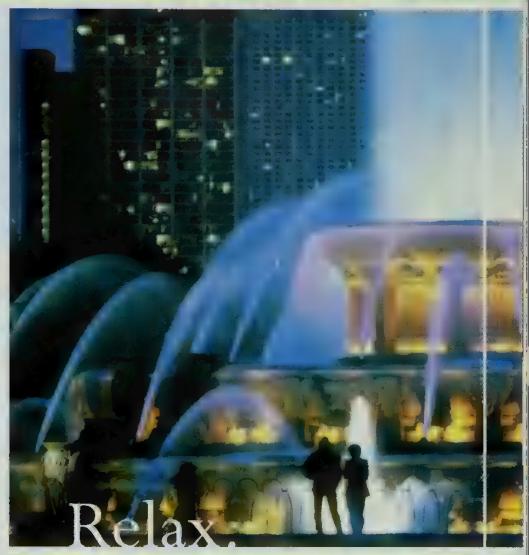
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Cultural Revolution

The Great Wall Commune Offers an Architectural Vision for the New China

Text by Joseph Giovannini/Photography by Satoshi Asakawa





THE IDEA OF A GATED community of sleek, new modernist villas located just outside the Chinese capital of Beijing, at the foot of the Great Wall, may sound unlikely. But in an ancient culture that is now reinventing itself after decades of drabness, newly affluent urban sophisticates are pointing their cars toward an unusual enclave of 11 country retreats and a clubhouse just a 40-minute drive from the city. Trendsetters in a young society increasingly open to new ideas are getting down to the business of creating the next China.

In Asia's fastest-growing economy, where private property is once again a reality, the high demand for real estate has bred the concomitant emergence of suburbs, mortgages, furniture showrooms and a lifestyle revolving around the home. Residents of Beijing and other major cities can now surf 50 television channels at night while sitting on Italian sofas. "We're in a transitional state," says the architectural curator of the Great Wall Commune, Yung Ho Chang, who is al-

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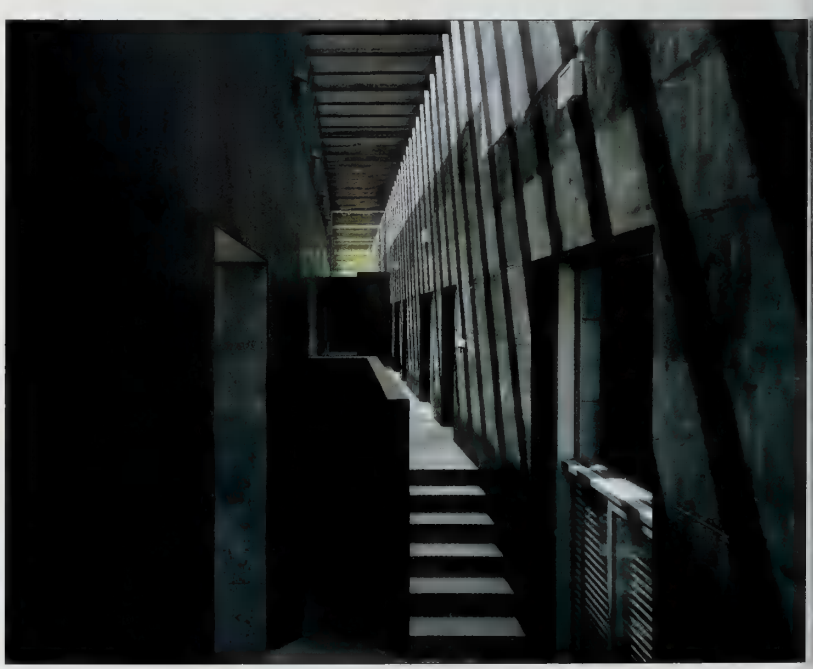
SHIGERU BAN

ABOVE: Ban is one of several architects represented in the Great Wall Commune, along China's Great Wall (above left). His project updates the Chinese courtyard house.

CHIEN HSUEH-YI

BELOW: The Taiwanese architect's structure consists of three pavilions projecting from a wall. RIGHT: Inside the wall is a narrow corridor connecting public and private spaces.









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KANIKA R'KUL

ABOVE: Her contribution juxtaposes a pristinely white, rectilinear form with the curve of a mountain. ABOVE RIGHT: A dramatically lit but minimally furnished hall.

continued from page 176

so head of and a professor at the Graduate Center of Architecture, Peking University, and a visiting professor at Harvard. "Marxist ideology is being modified, and we have gone to the other extreme in the past two decades. In Beijing the prices are like those in Manhattan."

A privileged slice of Chinese society can now even contemplate owning weekend houses. Having hired Yung to design their own country retreat, Zhang Xin and her husband, Pan Shiyi, asked him to draft a list of colleagues in Asia who might be willing to take part in a project that would result in a community of architecturally daring residences, to be sited near China's most famous structural icon. Zhang, who studied economics at Sussex and Cambridge universities and later worked as



CUI KAI

LEFT: Cui has crafted a house from two rectangular slabs situated one atop the other at acute angles. The upper level contains the private rooms; the lower, a rooftop deck.

an investment analyst on Wall Street, first became interested in design while Yung was building the weekend house that she shares with Pan. The couple, who run a real estate development firm that specializes in high-end Beijing residences, winnowed Yung's list down to a dozen names, including Yung's.

The 12 architects were then asked to "maximize imagination" while creating buildings with a high degree of flexibility and respect for the landscape. By inviting Asia's most

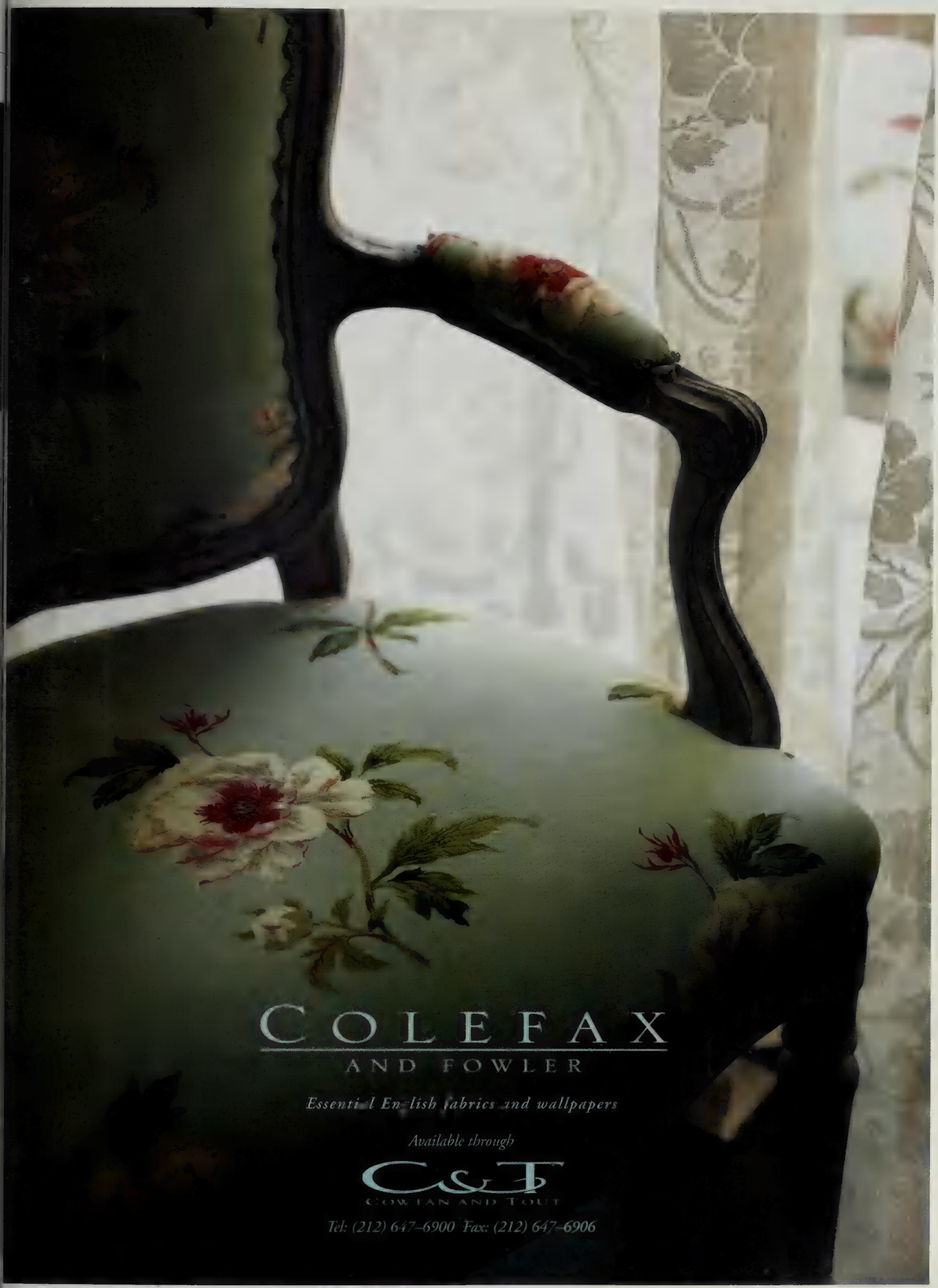
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YUNG HO CHANG

ABOVE: The Beijing-based architect, who curated the Great Wall Commune, bifurcated a residence by allowing a mountain spring to run between its halves. RIGHT: Light plays amid a room's many reflective surfaces.




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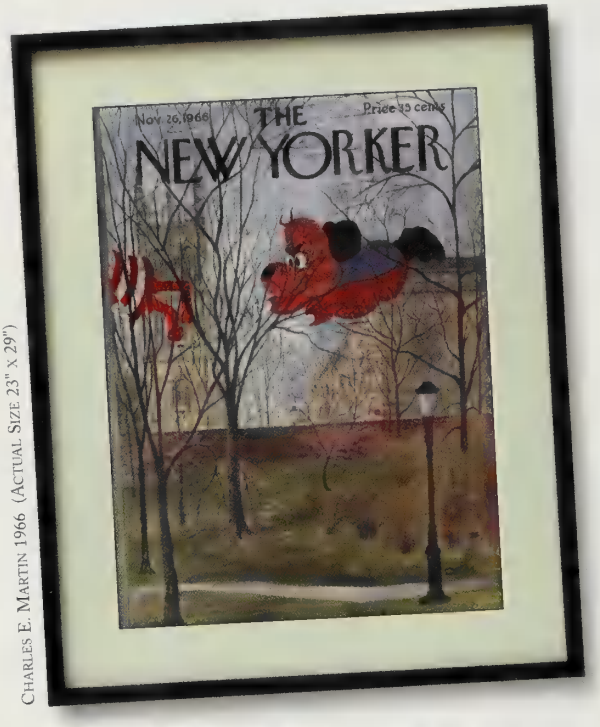
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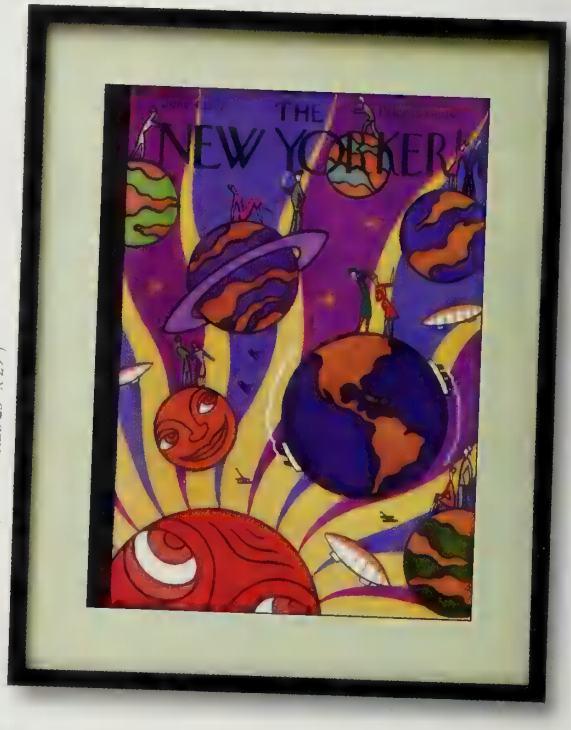
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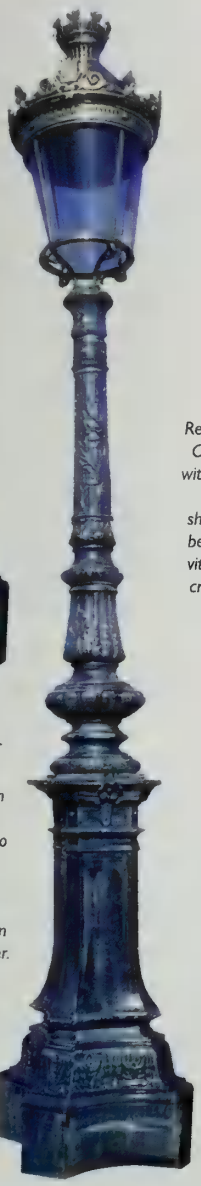
There is an auction in Atlanta June 6 & 7 that will sell 10 million dollars worth of the finest architectural antiques, palatial furniture, decorative arts and collectibles imaginable.

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19th century Mythological group in carved Carrara marble depicting Cupid & Psyche ascending the Heavens. Signed E. JANET. 39"h x 21"w









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Renaissance buffet in Carpathian walnut with curved lower side cabinets, etagere shelving and a large, beveled glass central vitrine. The pediment crown has two large putti flanking a focal urn. 125"h x 88"w



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continued from page 178

promising and prominent young architects from seven countries, the developers were simultaneously emphasizing diversity and cultivating a distinctly Asian architectural identity.

Their ambitious initiative is at once a kind of outdoor architecture museum and a bold cultural model for the People's Republic. China is currently in what Pan calls the "age of construction," and he has said that the commune's purpose is to influence a whole generation of Chinese planners, architects, developers, consumers and undergraduates who will develop architecture as an art in the 21st century—just as Asia is poised to command a larger share of the world's cultural stage.



But the architects were not merely devising a lifestyle for the nascent Chinese bourgeoisie. Some were actually positing new ideas about living. The "Suitcase House" by Hong Kong architect Gary Chang features a loftlike living space crafted in floor-to-ceiling wood, with trapdoors that open to smaller rooms downstairs. The house designed by Yung is configured in a Y shape, with one wing for the family and the other for entertaining. Antonio Ochoa's house is set against a yard with a radical slope perfect for alpine croquet. Completed last fall and now temporarily used as the pavilions of an exclusive boutique hotel, the houses represent the first of two phases of development of an enclave that will more than quadruple in size.

At the Venice Architecture Biennale last fall, the Great Wall Commune received the coveted Special Prize, awarded to an individual patron—the first time a Biennale prize went to a Chinese person and to a nonarchitect. "This is not an award for me alone," said Zhang after accepting. "It is an award from the world to China. Many Asian architects were recognized because their works represent the future."

> The Great Wall Commune is at once a kind of outdoor architecture museum and a bold cultural model for the People's Republic.

Asked to justify his patronage of elegant restaurants that served fine food, a prominent Italian communist once explained that he thought everyone should dine so well. Mainland China may still be nominally communist, but there's no question that communist drab is now passé. These weekend retreats resemble updated versions of the famous Case Study houses that marked Southern California as a new mecca of modernism in the 1950s. Everyone should live so well. □

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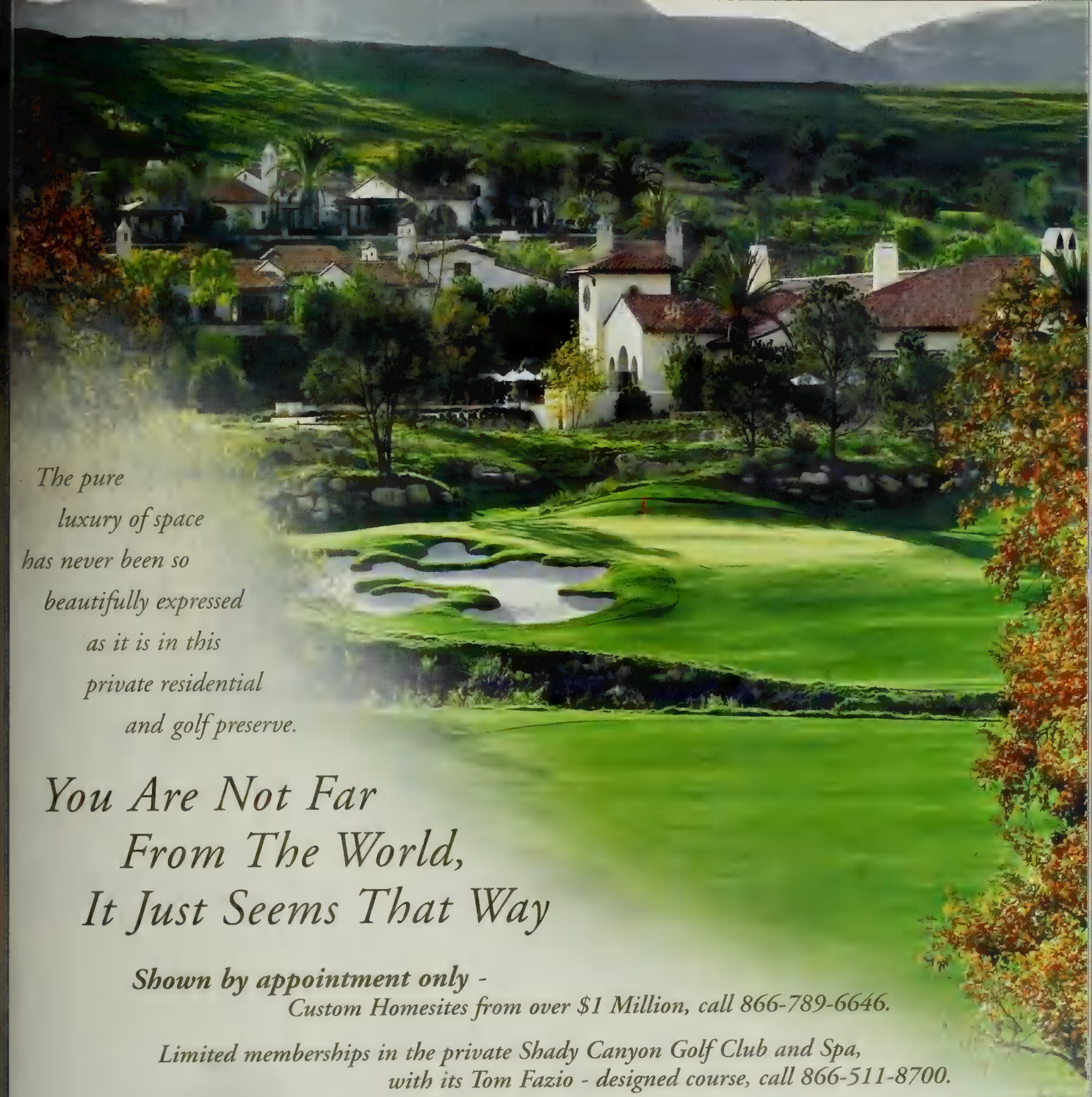


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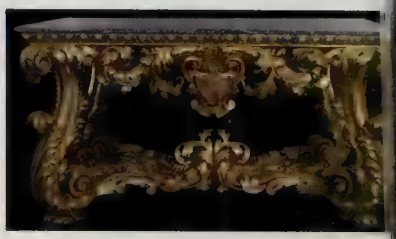
1. A Very Fine Italian Belle Époque Carrara Marble Life-Size Sculpture of a Bathing Young Mother and Child, by Prof. GAETANO RUSSO (Italian 19th Century). Circa: 1890. Height: 70"



2. Extraordinary French 19th Century Louis XV Style Finely Carved Giltwood Figural Mirror Frame with Cherubs. Circa: Paris, 1870. H: 89" W: 58"



3. Extraordinary Fine French 19th Century Louis XV Style Gildwood Carved "Aubusson" Six Piece Salon Suite. Circa: 1850.



4. Palatial Italian 18th/19th Century Baroque Style Fineh Giltwood Carved Rectangular Console with Marble Top, f The Mastai Ferretti Family. Circa: 1800. H: 41" W: 69 1/2" D: 31 1/2"



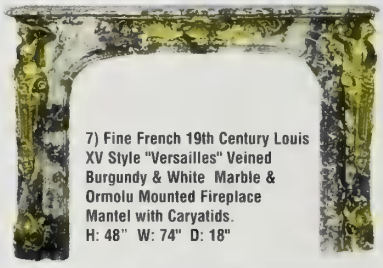
8. Fine French Mid-19th Century Large Neoclassical Figural Ormolu Mounted and Imari Porcelain Center Piece. Circa: Paris, 1870. H: 21 1/4



9. HANS ZATZKA (Austrian,1859-1949) Oil on Canvas "The Goddess of Spring" H: 45 1/4" W: 33"



6) A Very Important French Ormolu-Mounted Kingwood and Mahogany Serre-Bijoux By François Linke, The mounts designed by Léon Messagé, Circa 1904. This cabinet was exhibited as part of Linke's award-winning stand at the World's Fair, St. Louis, 1904. H: 85"



7) Fine French 19th Century Louis XV Style "Versailles" Veined Burgundy & White Marble & Ormolu Mounted Fireplace Mantel with Caryatids. H: 48" W: 74" D: 18"



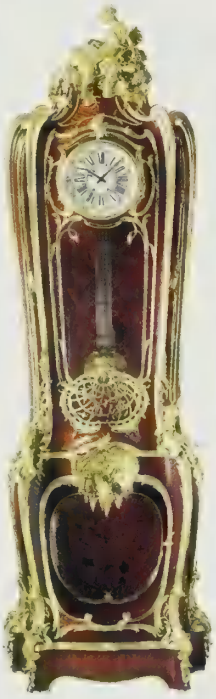
5) Palatial Pair of French 19th Century Louis XV style Ormolu-Mounted Rouge Marble Urns with Covers, Circa: 1870. H: 25"



10. Museum Quality French 19th Century Patinated and Gilt-Bronze Sculpture of "The Sun Godess Riding Her Two Horse-Drawn Golden Chariot Across The Sky Amidst Hovering Cherubs", by GRAUX-MARLY, Fres. Paris. Circa: 1880. H: 26 1/4" W: 33 1/2" D: 14"



11. Large Royal Louis XV Style Ormolu Mounted Kingwood Marquetry Bombe' Bedstead, Circa 1820. H: 64" W: 74" L: 90 1/2"



13) An Extraordinary Fine Palatial 19th Century Louis XV Style Gilt-Bronze Mounted Tulipwood Marquetry Figural Regulator by JOSEPH EMMANUEL ZWIENER. H:140" W:36" D:20"



12) Very Fine English Floral Butterflies & Hummingbirds Marquetry, Burr-Walnut & Ormolu Mounted Circular Centre Table, Circa: LONDON, 1820. H: 29 " D: 53"



14. Fine French 19th Century White Marble Fountain Group of Two Putti on a Rosso Verona Marble "D" Shaped Scallop Basin. Circa: 1870.



15) Fine French Louis XV Style "Erard" Tulipwood Marquetry and Gilt-Bronze Mounted Art-Case Grand Piano, Stamped "FL" in various places, Attributed to François Linke. Circa: 1910. L:85" W:58 "



16. Fine Pair of French 19th Century Napoleon III Gilt and Patinated Bronze Six Light Torcheres. Circa: 1860. H: 82"



17. Fine Italian 19th Century Carved Carrara Marble Group Titled "LA GIOIA NELL'INNO-CENZA DOPO IL LAVORO" by Prof. Raffaele Belliazzi (Italian, 1835-1917) on a Green Marble Pedestal. Circa: 1880. H: 73"

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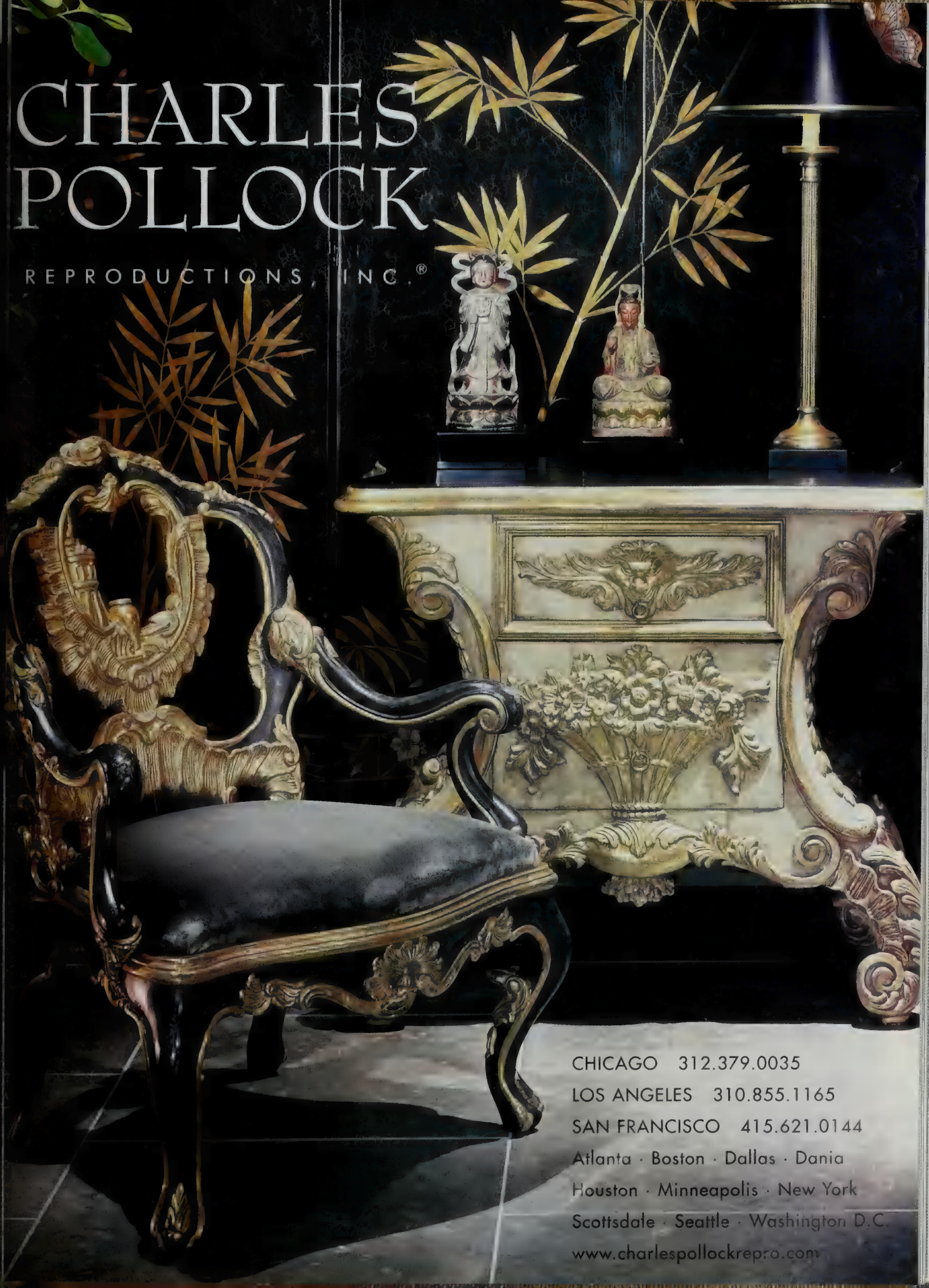
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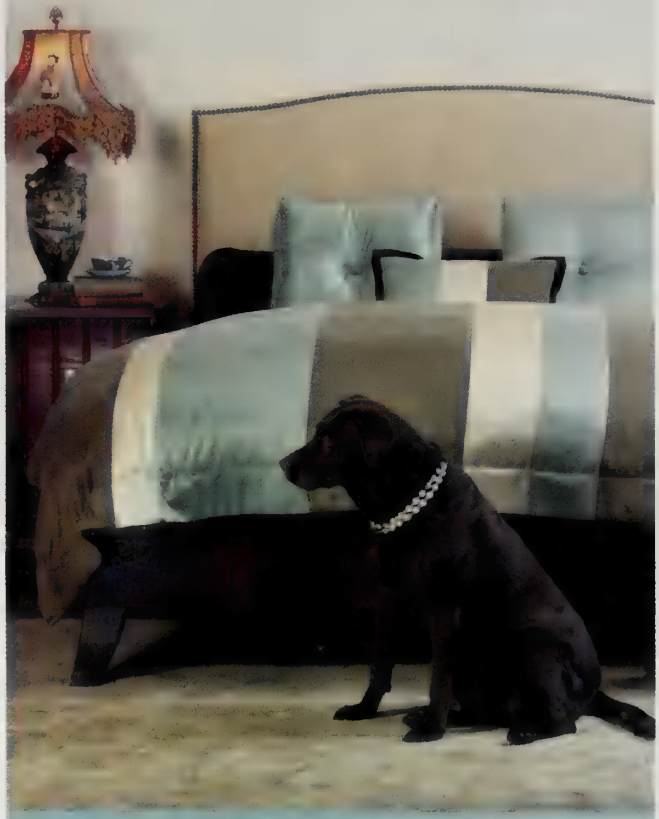
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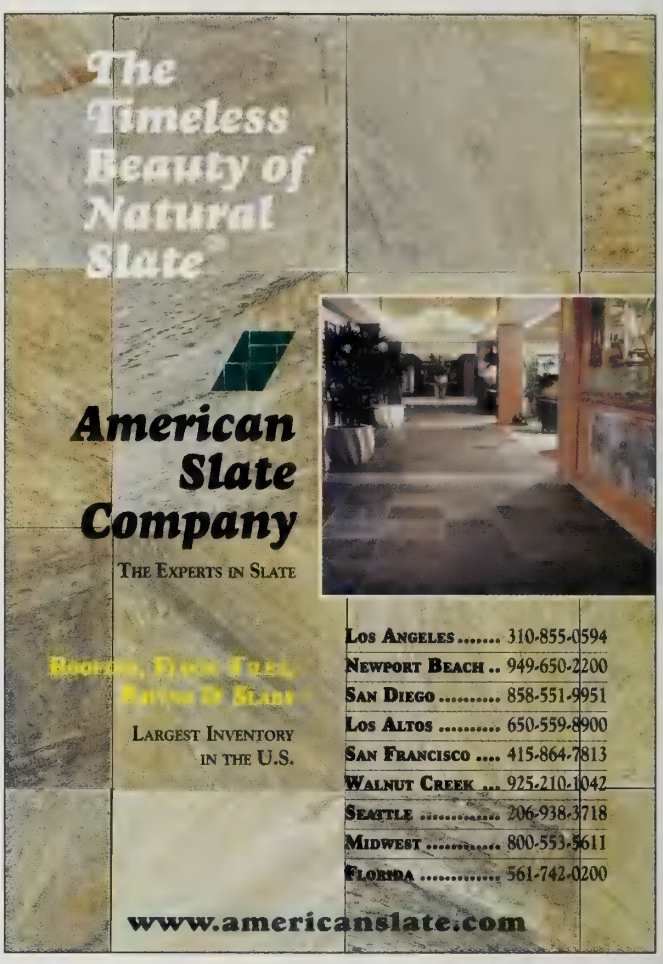


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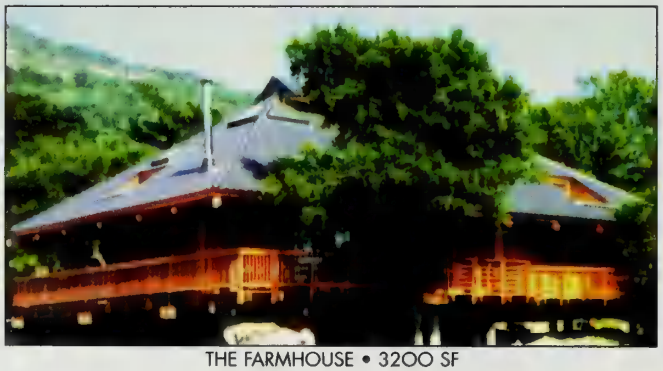
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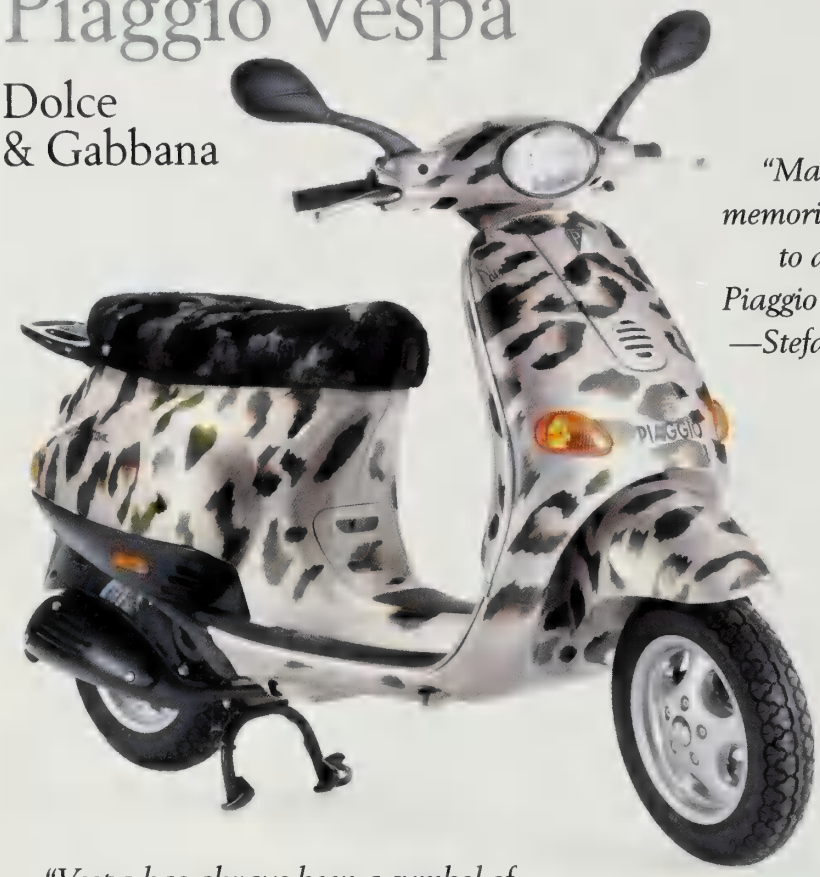
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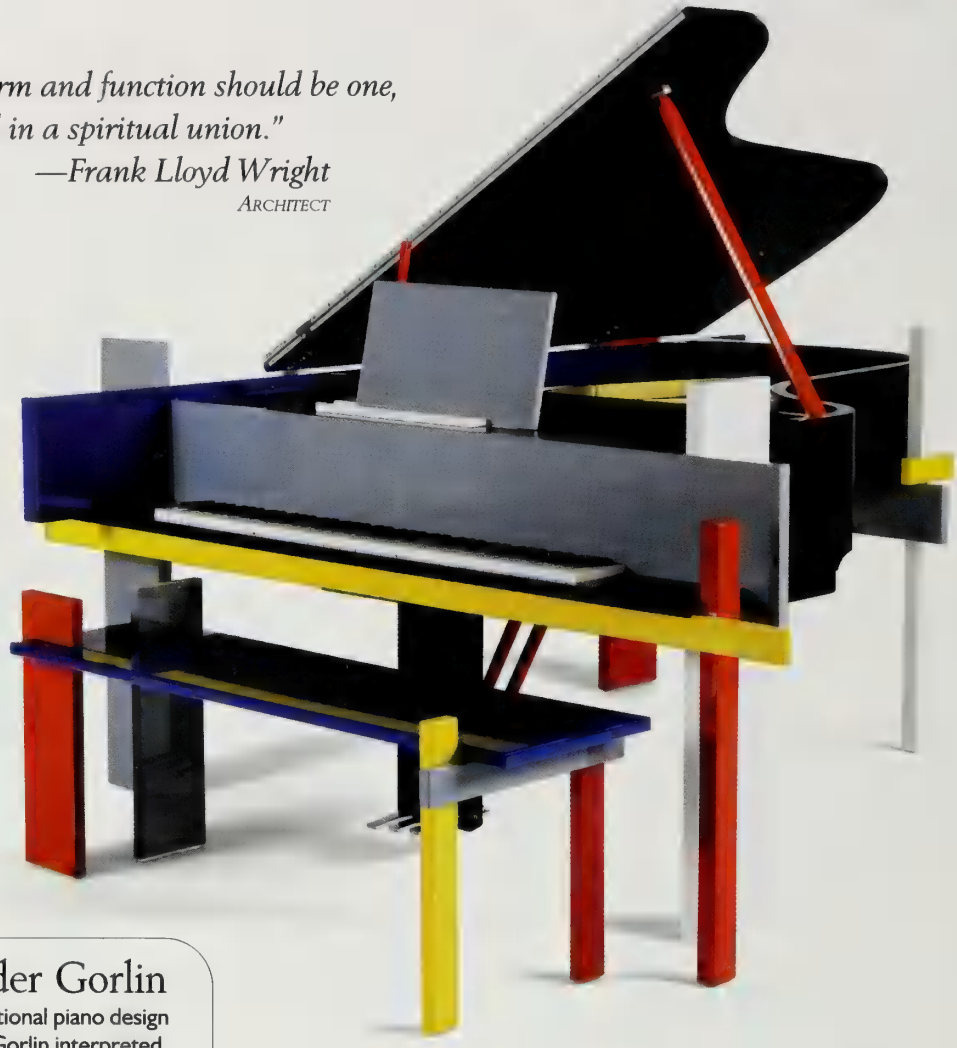
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Alexander Gorlin

For an international piano design competition, Gorlin interpreted Goethe's notion that "architecture is frozen music" by creating a dynamic piano that explodes with modern lines and primary colors.



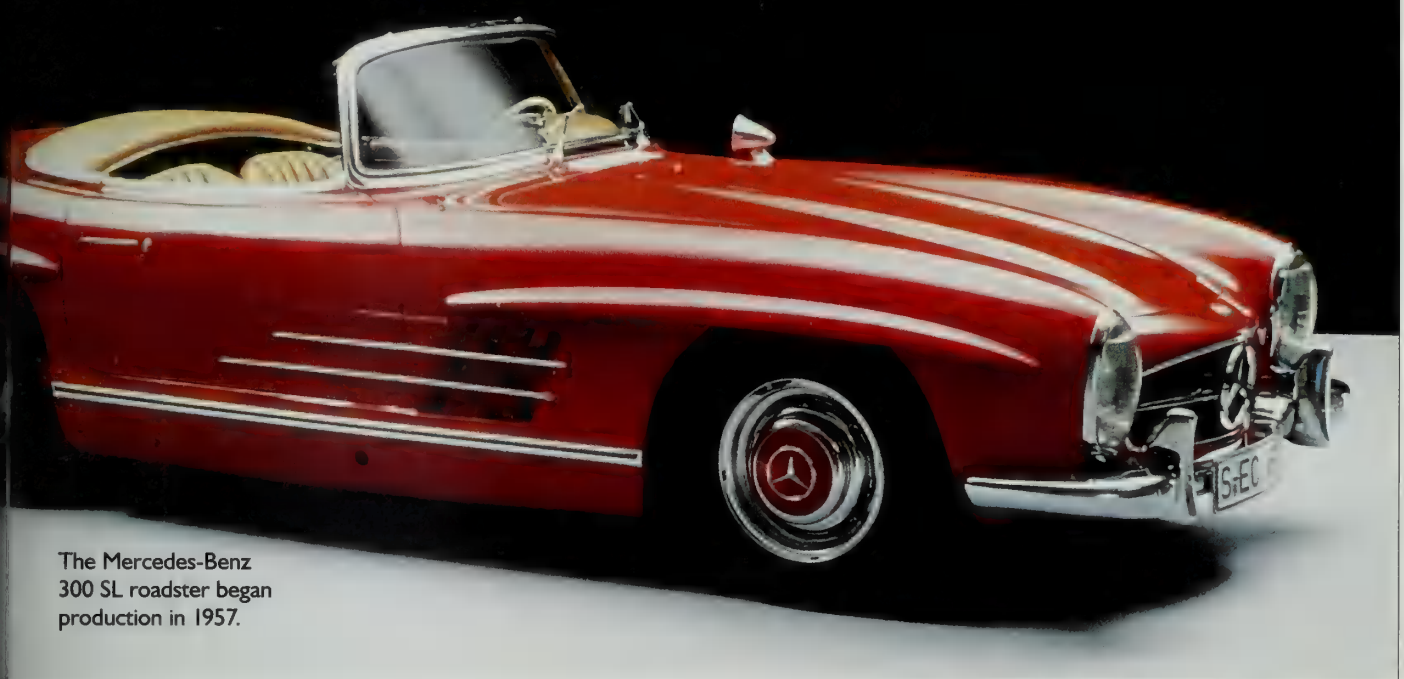


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—*Charles Gwathmey*
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The Mercedes-Benz 300 SL roadster began production in 1957.



Lulu DK Fabrics

Interior designer Charles Allem turns to Lulu deKwiatkowski for original fabrics that are "ethnic with a contemporary edge. She isn't afraid to use color." *Catwalk*, which is hand-printed in France, features stripes in various shades.

"Lucite is a great material—futuristic, with a long run yet."

—*Geoffrey Bradfield*
INTERIOR DESIGNER



David Cardona

The engineer turned fashion designer's "architectural" clothing appeals to interior designer Carole Katleman. "His single-button leather blazer won't go out of style."



Charles Hollis Jones

Design writer Philip Nobel calls the furniture designer—best known for his 1960s and '70s acrylic-and-metal pieces—"a perfectionist and an illusionist." The Wisteria chair was made for Tennessee Williams.

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—*Naomi Leff*
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French architect Jean Nouvel's signature use of shadow and light are typified in his design of the Paris building. Naomi Leff admires the transparent quality of his work.



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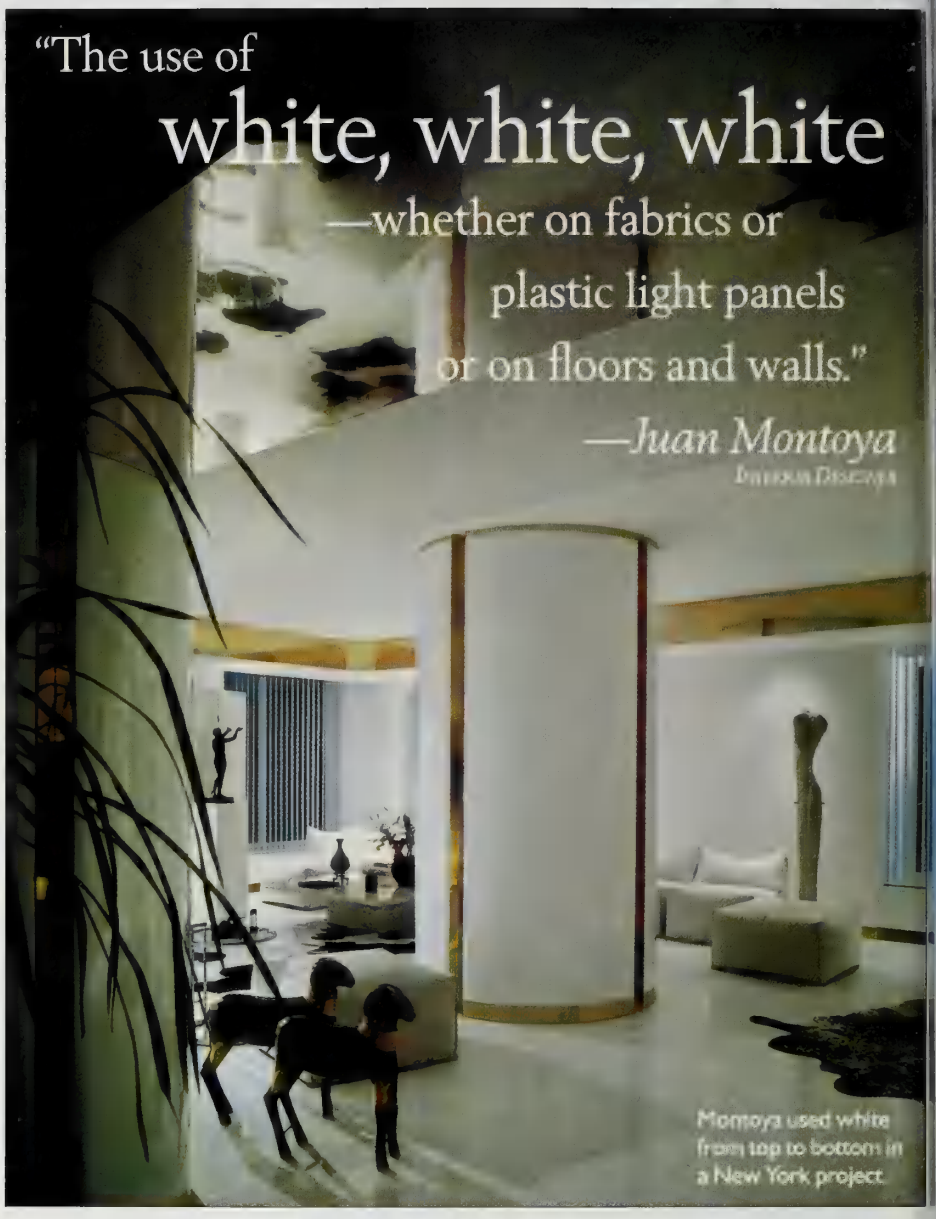
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Elsa Rady

Her Lily vases were inspired by the "whirling skirt" her mother wore as a dancer in the Martha Graham company. Interior designer Carole Katleman has *Lily #1* in her own home. "It's pared down to an essential form."

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"If I can hide the guts of things, I'm happy. For my house in upstate New York, I was damned if I was going to see the dishwasher."

—*Stephen Shadley*
Interior Designer

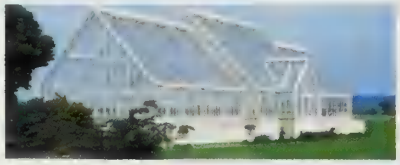




Paneled Appliances

In a New York kitchen, Shadley used a Miele dishwasher (right, beneath the blue bowl), which blends into the cabinetry. Gaggenau offers a contemporary model (left) to achieve the same solution.

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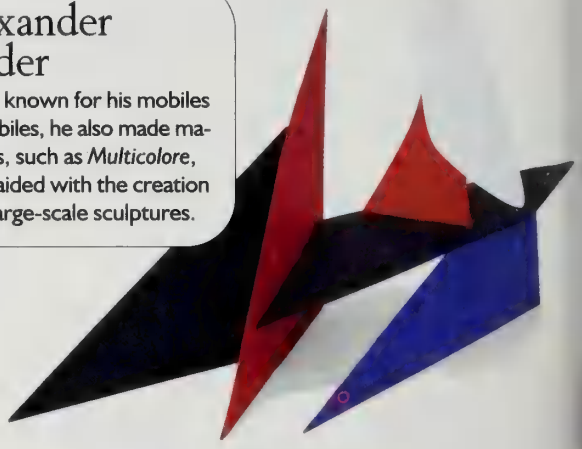
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Paul Vincent Wiseman
The interior designer, one of 31 professionals who created rugs for Blau's Designer's Collection, based his on "the patterns of the Borobudur temple on Java."

Alexander Calder
Widely known for his mobiles and stabiles, he also made maquettes, such as *Multicolore*, which aided with the creation of his large-scale sculptures.



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—*Sally Sirkin Lewis*
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THE LEADING DIRECTORY OF HOME DESIGN CHOICES

The Art of the Craft

The skills of centuries past are alive and in use at these companies, where standards of meticulous craftsmanship are evident in every piece produced.

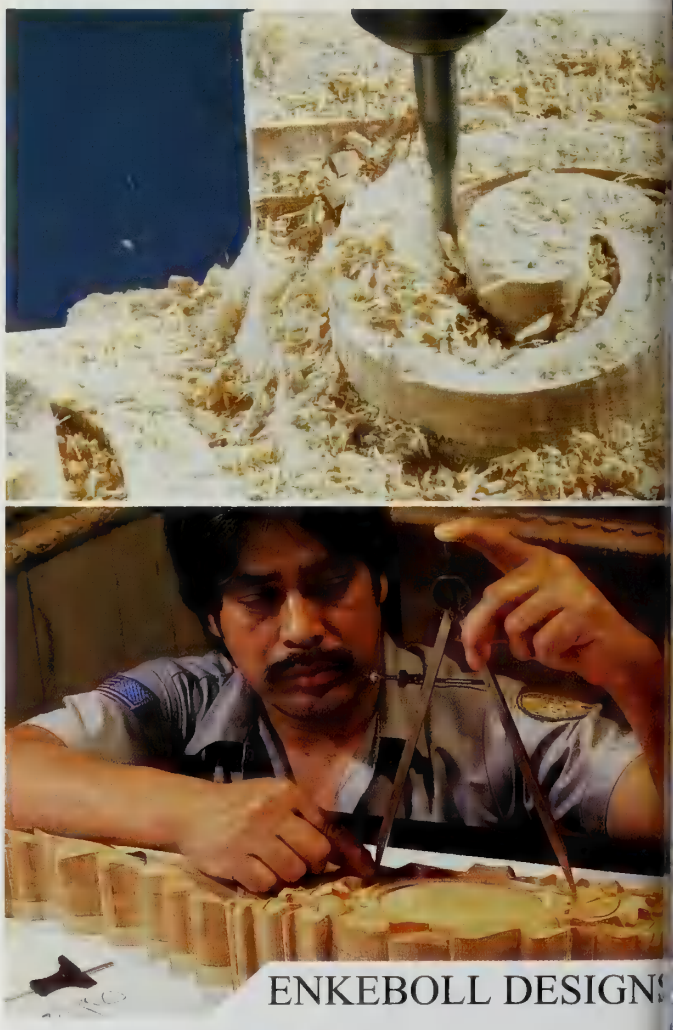
Carving Out a Legacy The art of creating architectural woodcarvings begins with a tree—giver of food and shelter, bearer of beauty. From this humble source springs an extraordinary array of possibilities: decorative objects and designs that add unique architectural interest to the home, whether it is a corbel carved in an acanthus leaf motif on a kitchen cabinet, or an intricate mantelpiece or wall treatment.

It is a deeply-rooted family tree which bore Enkeboll Designs and has propelled it to grow into one of the world's premier manufacturers of architectural woodcarvings. In 1956, Raymond Enkeboll began the company as a furniture shop in Los Angeles; an emphasis on quality and devotion to detail quickly established the brand as an industry standout. In the late 1980's, the company's focus began to shift to the design of architectural woodcarvings and embellishments carved out of the finest red oak and hard maple. The intent: to create elements that could enhance a variety of settings, from ranch homes to grand mansions, the most formal Victorian to the boldest of contemporary styles.

At Enkeboll, each new piece begins as a sketch; the experienced design team envisions how it will translate three dimensionally. The sketches are then given to master hand carvers who draw and execute the ideas. A great deal of time and attention is paid to the free exchange of ideas in order to achieve the most perfect lines. With the help of sophisticated carving equipment, kiln-dried raw lumber is then expertly shaped and sanded into exquisite forms. Each piece then undergoes a rigorous inspection and orders are shipped directly from the company's Carson, California, manufacturing facility in environmentally safe packing.

Many staff members, including artists, carvers, hand sanders and visual inspectors, have worked at the Enkeboll family for generation after generation. To these experienced artisans, there is something inherently satisfying about working with wood: an enduring beauty and truth that evolves from nature. ■

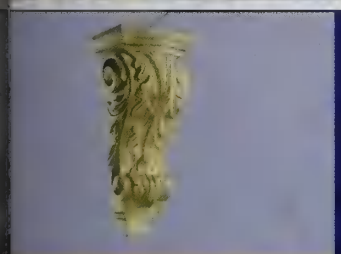
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THE ART OF THE CRAFT

Bright Designs, Big City The vision of Pierre Emmanual Guerin, one of the pioneers in artistic metalwork in New York, is alive today in more ways than one. Examples of Guerin's work are found in public buildings, parks and important residences throughout the country, such as The Hall of Records in downtown Manhattan, many premier hotels (The Plaza, The Palace) and Henry Ford's historic Michigan home. Moreover, the company he began in 1857 is still a world leader in handcrafted decorative hardware.

Today the company is headed by Guerin's great grandnephew, Andrew F. Ward, who represents the fourth generation of family ownership.

THE HEART OF THE FIRM LIES IN NEW YORK'S GREENWICH VILLAGE, WHERE THE COMPANY OPERATES THE ONLY FOUNDRY IN THE CITY

P.E. Guerin has expanded into a true global enterprise, with a foundry in Valencia, Spain, as well as six showrooms in the U.S. and Puerto Rico. But the heart of the firm lies in New York's Greenwich Village, where the company operates a four-story factory and foundry–the only foundry in the city and an oasis of handcrafted manufacturing in a high-tech metropolis.

It is here that the marvel of metal castin takes place. Each individual piece is sand-cas Sand is first pressed into a steel frame, an a pattern is then pressed into the sand. The pa tern is removed, and the mold's two halve are heated in an oven for 10 to 12 hours a 425°F. Molten, furnace-heated bronze is the poured into the mold. When the casting removed, the piece is filed to remove imperfe tions, and finally the item is finished by hand t restore its original detailing.

P.E. Guerin Inc. employs more than 10 craftspeople from around the world to fashio items including period hardware, tables, bathroo fittings, finials, moldings, sconces, and hardware fo furniture and curtains. Virtually any custom reque can be fulfilled. Customers can also choose fro over 50,000 patterns, many brought here b P.E. Guerin himself in the early 19th century.

The painstaking method of making hardwar means it can sometimes take hundreds of hours t create one piece alone. But for a company whos roots are so firmly planted in hometown traditions and for those who appreciate the extraordinar work it produces–P.E. Guerin wouldn't have it an other way. As Ward points out, "It's exciting to b able to keep something operating much in th same manner for almost 150 years. To keep th handmade product a viable option in today's soc ety of technology is an incredible honor." ■





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THE ART OF THE CRAFT

Two Ancient Crafts, United The arts of casting and cutting stone have profound connections to the past. Cut stone has been a primary building element virtually since the beginning of human civilization, while cast stone has been traced to monuments as old as 2,500 years. The tools to produce these materials may have changed over the ages, but the fundamental craft, passed down through generations, has not.

Cut stone is created from the outside in, as it is quarried from the earth, sawn into blocks and chiseled into its final shape. Cast stone—essentially a man-made limestone—is formed from the inside out. The process incorporates modern and traditional skills, from engineering to pattern-making. Ideas are drafted on paper and interpreted by a sculptor, who builds a wood or clay model. A "tamper" then hand-forges the stone into rigid, complex forms—the same concept as making a castle from buckets of packed sand.

THE TOOLS TO PRODUCE THESE MATERIALS MAY HAVE CHANGED OVER THE AGES, BUT THE FUNDAMENTAL CRAFT HAS NOT

The appeal of cut stone is that it represents a kind of natural, timeless beauty millions of years in the making. Cast stone, meanwhile, provides another striking counterpart. It offers practical advantages when climate, cost or time are key considerations, and is particularly valuable when deriving several identical pieces of elaborate design, such as decorative balusters. It is also used as a masonry product to craft impressive entries, doors and window surrounds, fireplace mantels, columns and other architectural features in private homes and commercial structures.

The Dallas-based company Stone Legends and Stone Origins has carried the arts of stone casting and stone cutting into the modern age. It provides its clients with complete stone project management, from creative consultation to the use of master craftspeople in hand-making stone designs.

The company is able to help its customers use both types of stone in specific design applications. Mitchell Fuller, Stone Origins' cut stone advisor, explains, "One could have a detailed cast stone entry with a cut stone wall veneer. The dynamic contrast in color and texture enhances the overall appearance." By combining the two products, adds Fuller, "customers can easily maximize their design solutions." ■







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THE ART OF THE CRAFT

Masterpiece Rugs, Masterfully Recreated

How does a modern-day company achieve a high level of authenticity in recreating centuries-old rug designs? It begins with a careful selection of wool. Most of today's rugs are made with wool from Australia, the world's largest wool producer. Caravan's Bamyan Collection goes a step beyond, using wool only from sheep raised in mountainous regions. (The sheep graze on moister, more nutritious grass in this high-altitude environment, which in turn helps to produce a higher caliber of wool.) And the collection uses only wool from the sheep's neck and above, where the finest grade of wool is found.

The next critical factor is the spinning process. Hand-spun wool, as favored by Caravan, offers a strong, lovely texture, making it more authentic and generally superior to machine-spun wool. Hand-spun wool also gives each piece of yarn its own shape, yielding a distinctive, handmade result no machine can match.

The final component is color. For its Bamyan Collection, Caravan does not use artificial color, which can compromise even the highest-grade wool. Instead, it utilizes vegetable-dyed wool, to imbue the wool with the true colors of nature. After a rug is woven, the Caravan staff the selects herbal or other washing technique Several washings may be required to subdue th colors so that the rug acquires the faded look th is so pleasing in antique pieces.

For decades, Caravan owner Mois Refou and his family have collected masterpiece rugs the 17th, 18th and 19th centuries. In creating th Bamyan Collection, Refoua found inspiration the time-honored patterns, textures and craft tec niques of those remarkable works. The company weavers have recreated masterpieces of th

HAND-SPUN WOOL GIVES EACH PIECE OF YARN ITS OWN SHAPE

17th and 18th century using exactly the sam methods as those of the originals—and this meti ulous attention to detail has met the approval even the most discerning customers. "Designer collectors and connoisseurs of fine rugs," say Refoua, "are often unable to tell the differenc between Caravan's reproductions and the orig nal antique rug."■



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One Man's Passion

Philippe De Backer Opens His Doors to an Inspired Collection of Ming Furniture

By Michael Peppiatt



Philippe De Backer lives among his singular collection of 16th- and 17th-century Ming hardwood furniture.

A 17th-century *huanghuali*-wood display cabinet anchors the living room alongside other rare pieces.

Nothing in the approach to the large farmhouse-style mansion prepares you for what is to come: a strictly minimalist interior devoted entirely to the display of Chinese furniture. The first surprise is that the furniture should fit so perfectly into its spare, white surroundings. But more impressive still is the discovery that every piece belongs in the rare category of hardwood furniture made during the late 16th and early 17th centuries for the aristocrats and high dignitaries of the Ming Dynasty.

Relatively little of this soberly graceful furniture was ever produced, because it cost so much and was destined primarily for the powerful, aesthetically minded, elite scholars who ran the country's administration. Much of it has vanished, to a large extent because, under Mao, it was regarded as a symbol of decadent aristocratic prestige and deliberately destroyed by the Red Guards.

Of the little that does remain, an astonishingly large

continued on page 206



Left: A rose chair features an inset carved back. Hornless *chihulong* dragons surround the central medallion.



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LEFT: A high yoke-back armchair sits opposite a pair of 17th-century unadorned rose chairs in De Backer's study.

BELOW: A continuous horseshoe armchair is so named for its arms, which curve down to form the front legs.



"The Ming scholars loved understatement. They realized that 'less is more' long before the Bauhaus did," says De Backer.



"It certainly has become an all-consuming passion," De Backer (above) remarks of his growing collection.



LEFT: Cabriole legs and outward-curving ball feet distinguish a square incense stand of *huanghuali* wood.

continued from page 204

portion now sits, in optimal condition, in the European countryside, thanks to the passion and foresight of Philippe De Backer, a dynamic businessman whose interest in the furniture has made him one of its most knowledgeable and eloquent champions.

"Not many people are aware of its beauty or the extraordinary cultural heritage it represents," De Backer says. "These pieces look so simple, but they're the result of incredibly complex joinery. The Ming scholars loved understatement, and they sought not innovation but an ever-greater refinement of existing forms. They realized that 'less is more' long before the Bauhaus did, which is one reason why Ming furniture appeals to us so directly today."

With single-minded energy and discernment, De Backer is continually looking t expand his collection, whic —according to Jean-Paul Des roches, chief curator of Paris Guimet museum, where th furniture will be displaye until July 14—is the most im portant in the world. "Ver few really first-rate example come onto the market eac year," De Backer says. "As result, I travel a good deal t the Far East, I talk constantl to dealers and museum ex perts, and I read everything can on the subject. Collectin furniture like this starts ou as an education, but once yo are truly involved, it become a whole way of life!" □

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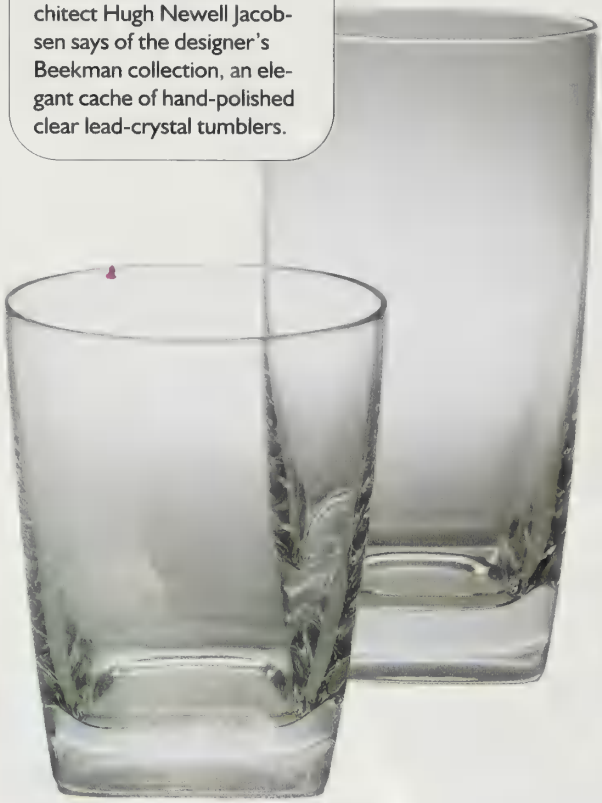
—Joanne de Guardiola
INTERIOR DESIGNER

Richard Meier

Federal Building and United States Courthouse, Islip, New York

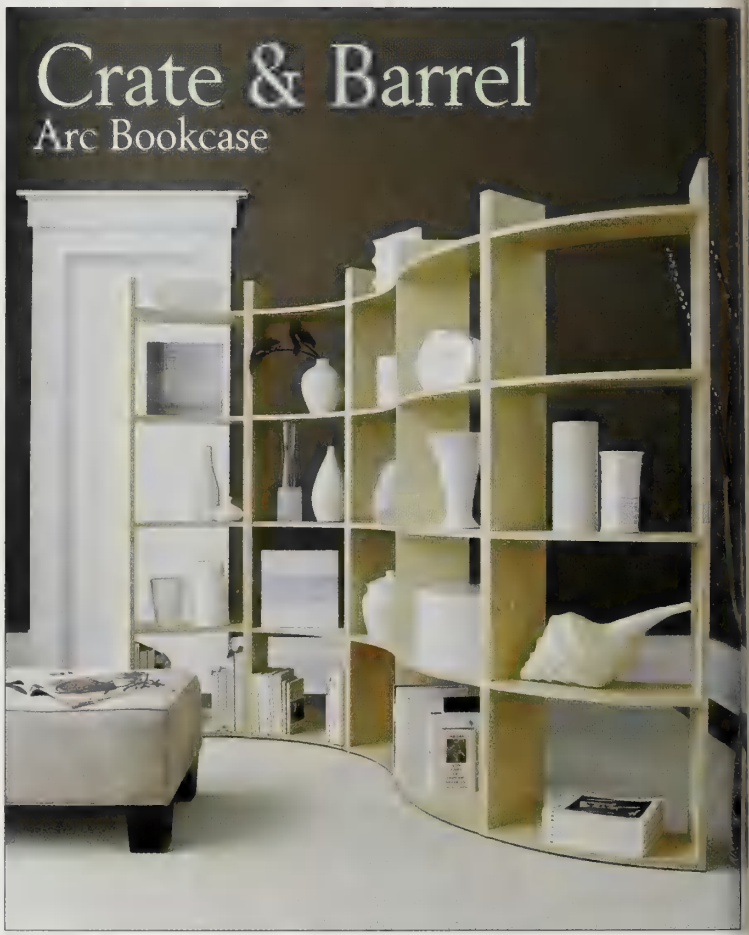
Calvin Klein

"I love his double old-fashioned glasses for drinks," architect Hugh Newell Jacobsen says of the designer's Beekman collection, an elegant cache of hand-polished clear lead-crystal tumblers.



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"Pier 1, Crate & Barrel and ABC Carpet—these stores are your friends, because they have kooky things and fabulous reductions and the quality is good and there are fabulous, fabulous patterns."

—Robert Denning, INTERIOR DESIGNER

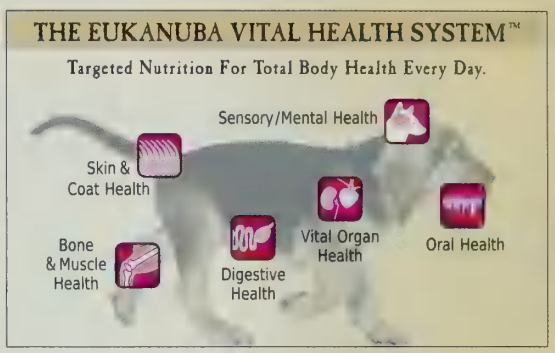
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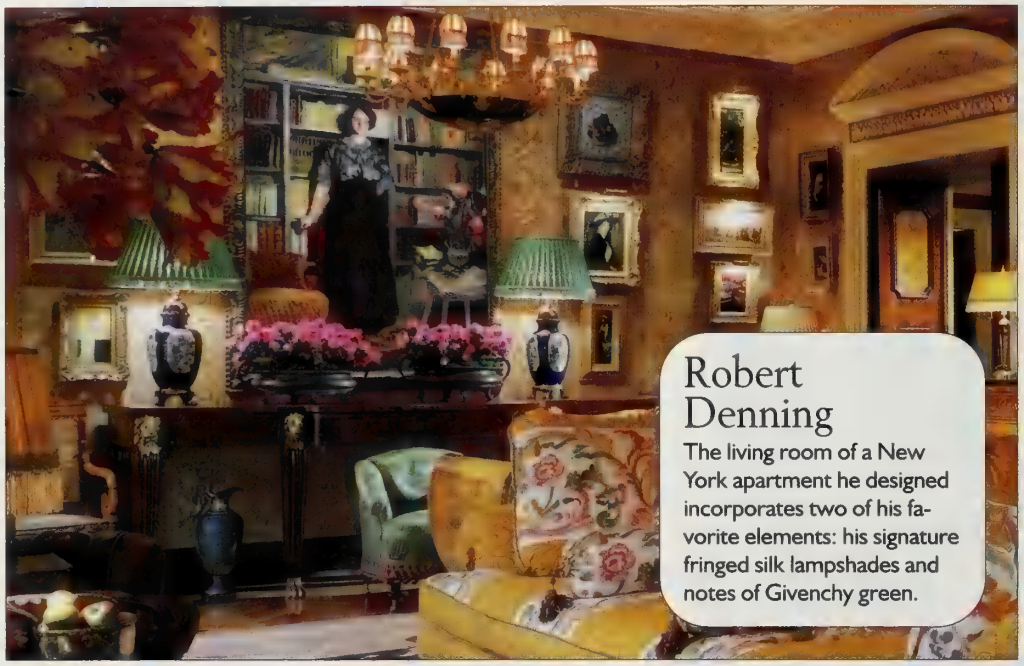




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"Givenchy green. It's new and old and still adored by me." —*Robert Denning,* INTERIOR DESIGNER



Robert Denning
The living room of a New York apartment he designed incorporates two of his favorite elements: his signature fringed silk lampshades and notes of Givenchy green.



Mrs. John L. Strong
Designers Joanne de Guardiola and Monique Gibson are among the loyal patrons of the venerable Manhattan stationer. "They have beautiful engravings," says de Guardiola.



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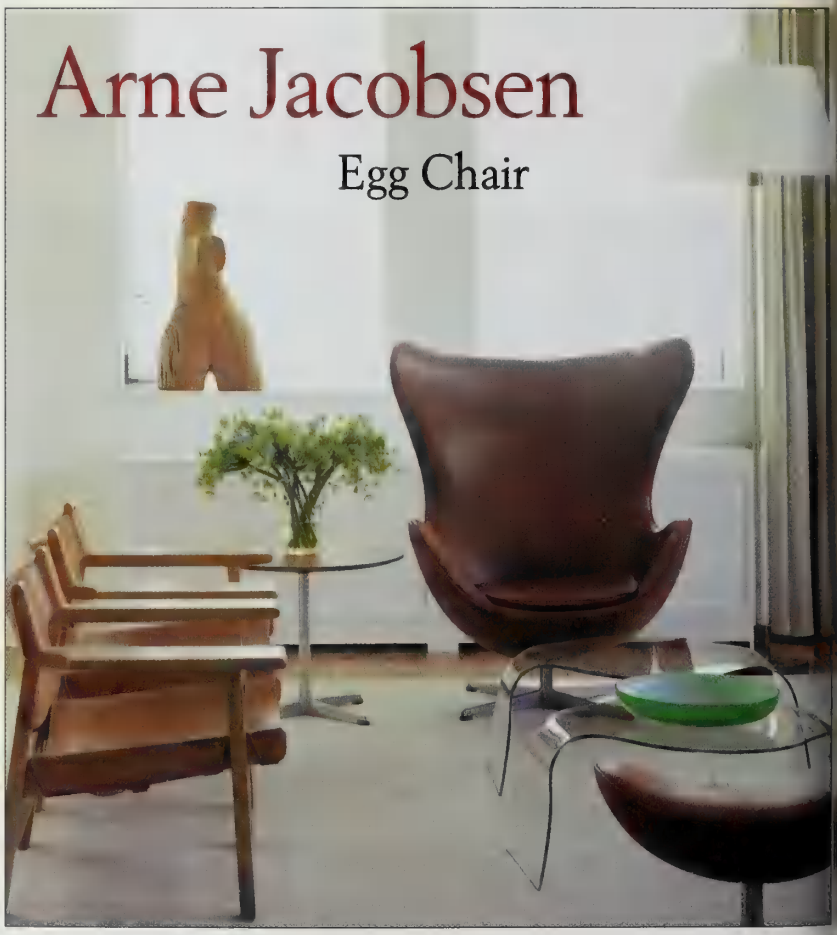
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Rado Watch

Created by Rado and Swiss artist Karl Gerstner, the Carpe Diem has a rotating dial that changes by the second. The pattern doesn't repeat itself for 400 days.

"Design is something I live and breathe. Design is everywhere."
—Thomas Britt
INTERIOR DESIGNER



"He questioned how design could be better," architect and interior designer Lee F. Mindel says of Jacobsen, whose organic 1958 Egg chair exemplifies the Danish architect's "inspired, sublime eye."


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Architect Jack Lionel Warner is partial to the versatility and durability of glass bridges and floors by Lite-Floor. "They're not slippery because they have tiny sandblasted bumps that grip," he explains.

"The people on the ground floor can look up—and vice versa—and see what the people on the other floor are doing."

—Jack Lionel Warner
ARCHITECT



Nokia N-Gage

At less than five ounces, the gaming console enables users to play multiplayer games via cell phone or wireless connections. It's also a mobile phone and digital music player with e-mail capabilities.



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In 1952 oil tycoon Harold C. Price asked Frank Lloyd Wright to design the famous Price Tower in Bartlesville, Oklahoma. The architect was to die six years later, at the age of 91, yet even in his last decade he found enough work to keep very busy. He soon enticed Price to build a major residence in Paradise Valley, Arizona, as well as the tower. Price's oldest son, Harold C. Price, Jr., and his wife, Carolyn, also engaged Wright to design a house for their young family. The couple's house is considered one of Wright's best. The 8,000-square-foot, two-story residence, set on 31 acres of hills and woods, evokes several of Wright's pre–World War I Prairie-style houses. Like them, it has low-pitched hip roofs, cantilevered terraces, horizontal rows of vertical casement windows and massive chimneys. An asymmetrical pitched ceiling, brick columns and a fireplace are in the living room (right). Carolyn Price has preserved the six-bedroom house as Wright designed it, with its beautifully crafted built-in shelving and cabinetry. Freestanding furniture by Wright is included in the purchase price.

—Mildred F. Schmertz

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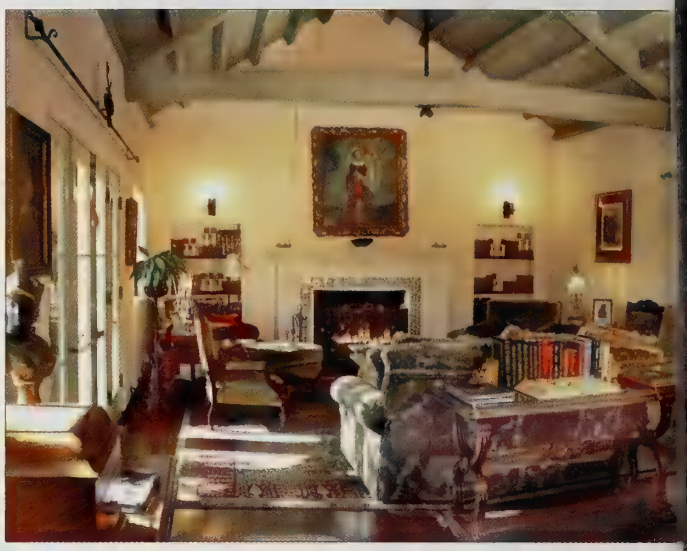
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OJAI
A Completely Restored Wallace Neff Estate

A private entrance, electronically secured and lined with avocado and citrus trees, leads to a Wallace Neff–designed estate in Ojai, California. The five-bedroom house, built in 1926, was recently renovated, with special care taken to maintain the architectural integrity of the original design. The windows and floors have been redone, as well as the plumbing, electrical and heating systems. A formal living room (above) has a beam ceiling, hardwood floors and French doors that open to a cobblestone terrace, which affords mountain views. Another set of French doors leads to the rear patio, which is adjacent to a wine cellar, a pool and a cabana. The more than four-acre property includes an orchard, a greenhouse and a barn. Caretaker's quarters, with a patio, are attached to the three-car garage and are in the same architectural style as the two-story main house. $4.3 million. *Call 805-798-1400.*

PALM BEACH
Addison Mizner's Waterfront Creation

On the shores of Lake Worth in Palm Beach, Florida, an architectural gem has been saved from oblivion. Ville des Cygnes, or the House of Swans, was designed by Addison Mizner in the 1920s. The 8,000-square-foot house was parceled into five separate apartments during the housing shortages of World War II. Because of this, many of the stairways, fireplaces and skylights were hidden until the 1980s, when the house underwent an extensive restoration. The house has four bedrooms, including an octagonal master suite paneled with 18th-century boiserie. A pool and a guesthouse complete the estate. $16.5 million.
Call 561-820-9195.



continued on page 220



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DRAFTING ROOM, FRANK LLOYD WRIGHT STUDIO (OAK PARK, IL, 1895). PHOTOGRAPH: HEDRICH BLESSING

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Estates for Sale

CHICAGO A David Adler and Frances Elkins Project

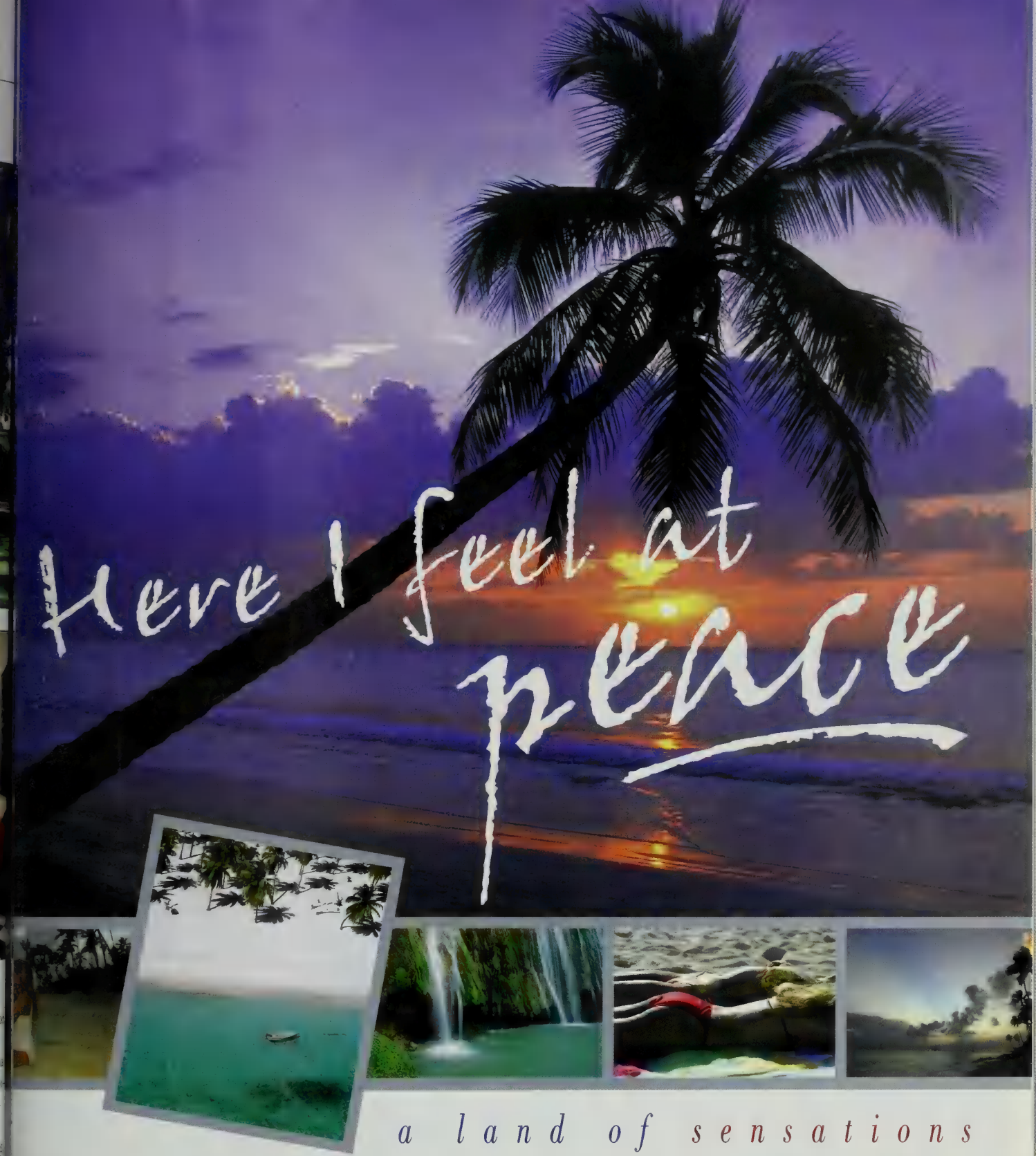


Architect David Adler and his sister, interior designer Frances Elkins, collaborated in 1931 to produce a 14-bedroom house in Lake Forest, Illinois, that stands on a lot of more than six acres and overlooks Lake Michigan. The first floor has a living room with lake views and parquetry floors taken from a 17th-century French château. A dining room with hand-painted chinoiserie walls, a fireplace and two European chandeliers leads to a conversation room. A dressing room





(left) has mirrored walls and a geometrically patterned floor inlaid with an alloy of nickel and copper. In addition, both a guest and a butler's suite are located on the first floor. A hallway with a curved staircase (above) leads to the north wing, which houses four guest rooms and two more rooms that can be used for guests or staff. The south wing has five bedroom suites, each with a fireplace. The master suite has another mirrored dressing room and lake views. $26 million.
Call 847-234-1855. □



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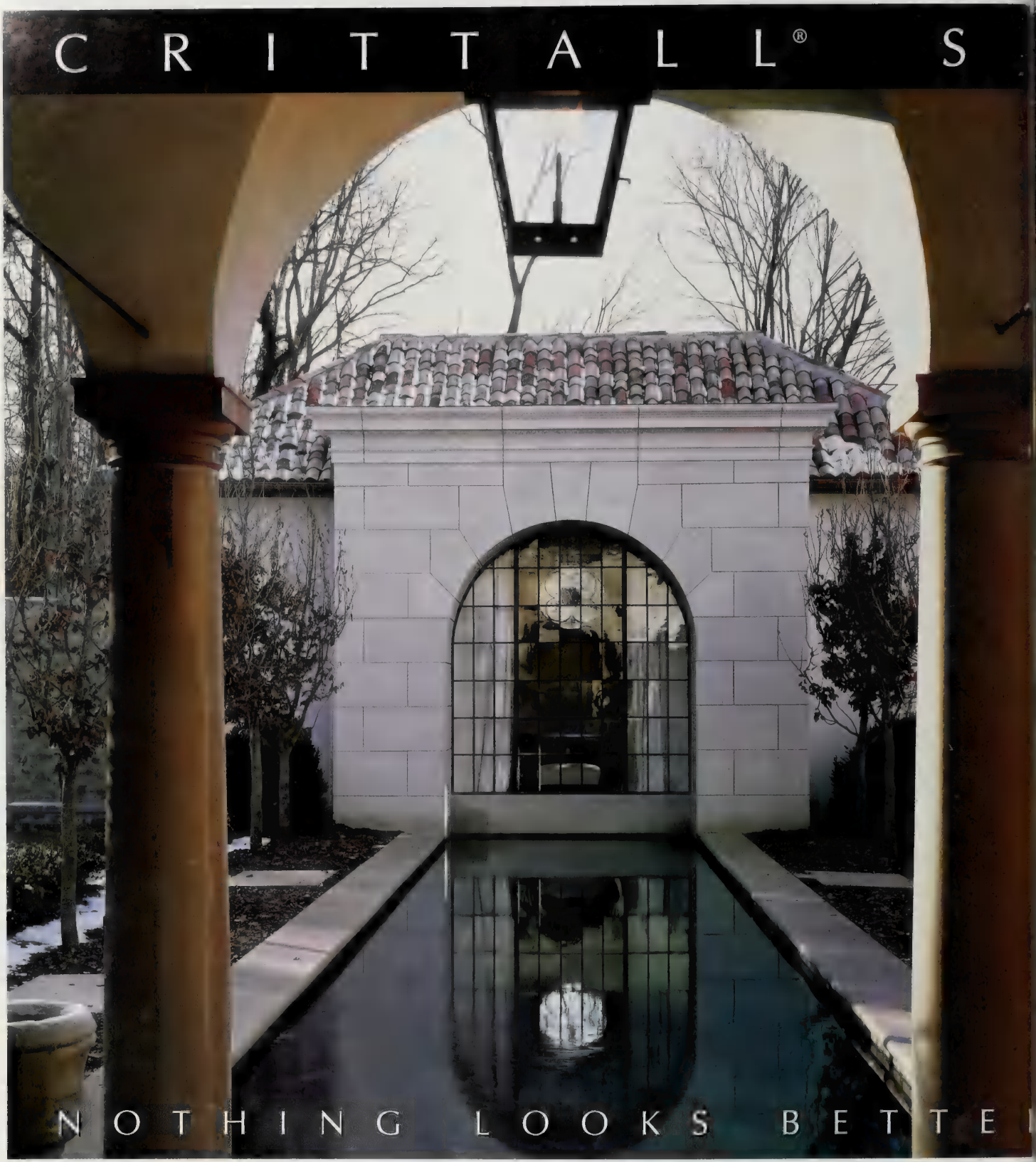
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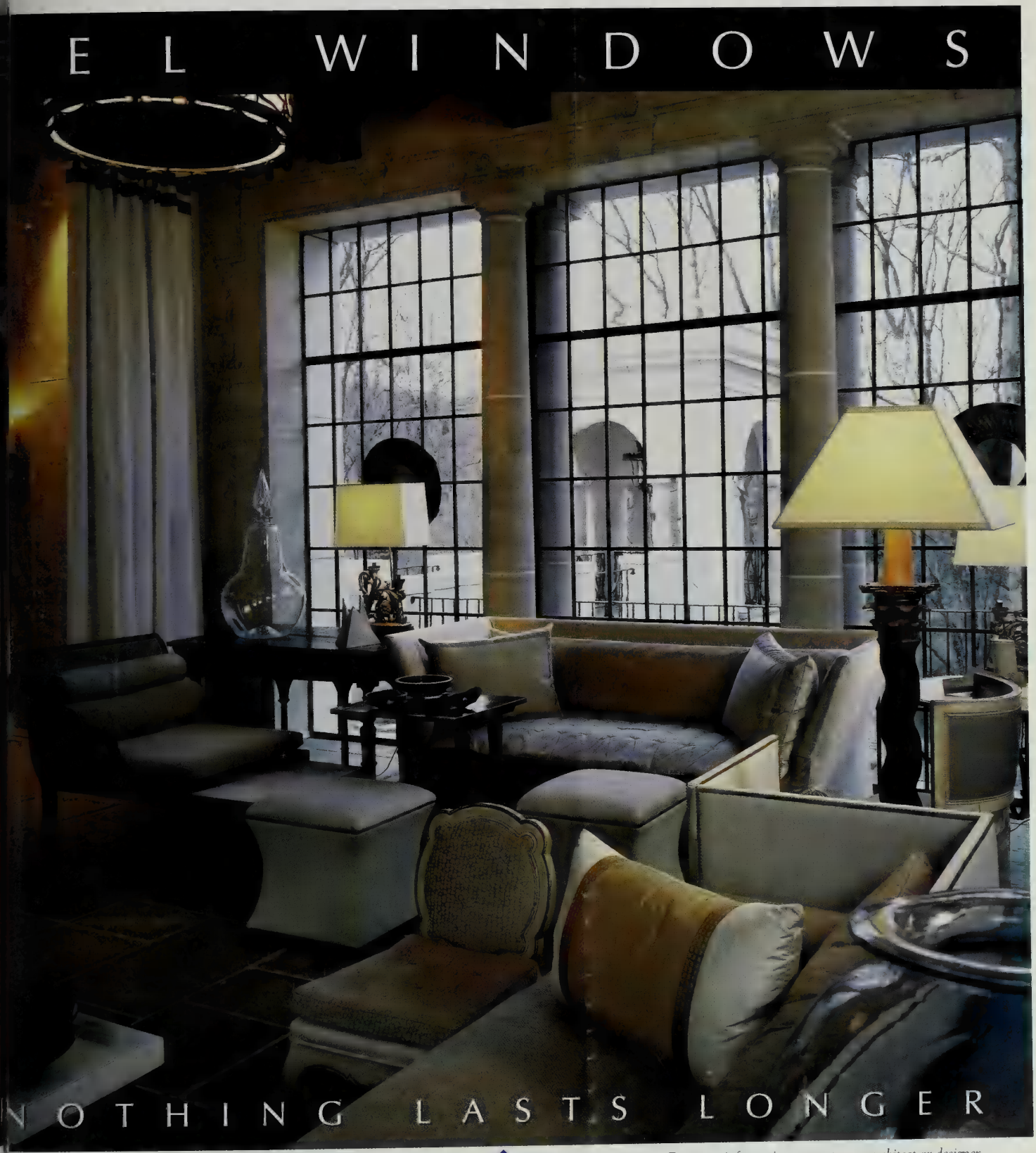
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Pavilion of Treaties

A NEW YORK DESIGNER CONCEIVES A PALACE OUTSIDE ST. PETERSBURG

Interior Design by Juan Pablo Molyneux/Text by Judith Thurman

Juan Pablo Molyneux is not only a connoisseur of 18th-century palace architecture, he is himself a builder of châteaus and villas in the classical style and a designer of palatial interiors. Last November, at the invitation of Russian officials with whom he had been discussing "a dream commission"—the Pavilion of Treaties on the grounds of the Konstantinovsky Palace, outside St. Petersburg—Molyneux traveled to that "most beautiful city in the world" and was whisked directly from the airport to the palace complex at Strelna, a short drive down the coastal road. "Time short," said the escort, making his point grammatically as their driver floored the accelerator.

Strelna has a noble if turbulent history that began 300 years ago, when Peter the Great, who had just driven out the Swedes, decided to build a wooden summer palace on a pastoral stretch of marshland with majestic vistas across the Gulf of Finland. It was to be the Russian Versailles: a suburb of great parks and pleasure gardens fretted with canals, and of splendid seaside residences for the royal family and their most favored courtiers. Peter and his heirs employed a series of French and Italian



RENDERINGS COURTESY J. P. MOLYNEUX STUDIO

The Russian government commissioned Juan Pablo Molyneux to design the Pavilion of Treaties, a reception hall on the grounds of the Konstantinovsky Palace, in Strelna, Russia. RIGHT: His conceptualization of the Hall of Ceremonies, where the president of the Russian Federation will greet heads of state.



LEFT: Molyneux's rendering of the front façade, which faces the Konstantinovsky Palace. The Palladian-style windows and columns flanking the entrance reflect the influence of classical architecture in Russia.



architects with papal or royal credentials—Leblond, Rastrelli and Michetti, among others—and the development of Strelna continued with the addition of Baroque, then Romantic, flourishes well into the 19th century.

In 1797 Luigi Rusca began restoring a palace for a son of Czar Paul I's, which was known as the Konstantinovsky, after its owner, Grand Duke Konstantin Pavlovich. The last member of the royal family to live there was Grand Duke Dmitry Konstantinovich, who was executed by the Bolsheviks in 1919. Under Stalin the complex served as what a Russian source calls, without apparent irony, a "resort." During the Cold War it was chillingly named "Leningrad Arctic University." And finally, like so much of the Soviet Union, it was abandoned and pillaged and fell to ruin.

But that is changing. "The current Russian president, Vladimir Putin, is a cultivated man of surprising aesthetic sophistication and a student of history," Molyneux says. "He wants to restore Strelna to its former glory." As a first step, he decided to build a small but impressive pavilion a short distance from the palace, dedicated to the signing of treaties and the reception of heads of state.

The site is a pearl-shaped island near the shore, at the foot of a French-style garden. There is a mooring for the presidential yacht, which can sail to the main entrance and back to sea through a deep-water canal.



His approach was to create a miniature villa in the Palladian idiom of the main palace, and to insert this modern jewel discreetly into its antique setting.

"When I got to Strelna, I saw that work on the pavilion's foundations had already begun," says Molyneux. "'Where are your plans?' the chief engineer, Anatoli Kotlov, and the project manager of the Strelna palace compound, Eugene Merkuriev, asked me practically the second I descended from my car in a howling snowstorm. 'Plans for what?' I replied. 'I haven't even seen the site!'"

The Russians showed Molyneux the drawings that had already been considered, and he understood their desperation. They were under terrific pressure to start building something, but one design looked like a bunker, another a bathhouse, the third a mausoleum, and the fourth would have made a nice terminal for the Irkutsk airport. The most elegant of the interiors featured a nubby waiting room sofa and matching love seat flanked by boxy bedside tables under factory light fixtures. "Did I mention," adds the designer, "the checkerboard-tile floors?"

Two weeks later Molyneux, who has offices in Paris and New York (and who quickly opened one in St. Peters-

In one elevation, the doors on either side of the rotunda access the presidential suites. The double door, center, leading to a vestibule, has bronze medallions bearing the arms of the Russian provinces. Above are *grisaille-en-bleu* panels with mythological figures.





ABOVE: The compass design at the center of the chamber's marble-and-laser-cut-marquetry floor was modeled after one in the cupola of the Pavlovsk Palace, in Strelna.

burg, in association with a local firm), flew back carrying detailed blueprints and a sample bag of materials and finishes. "It was an impossibly short time in which to accomplish so much," he explains, "but I had, without knowing it, been preparing for the job imaginatively all my life."

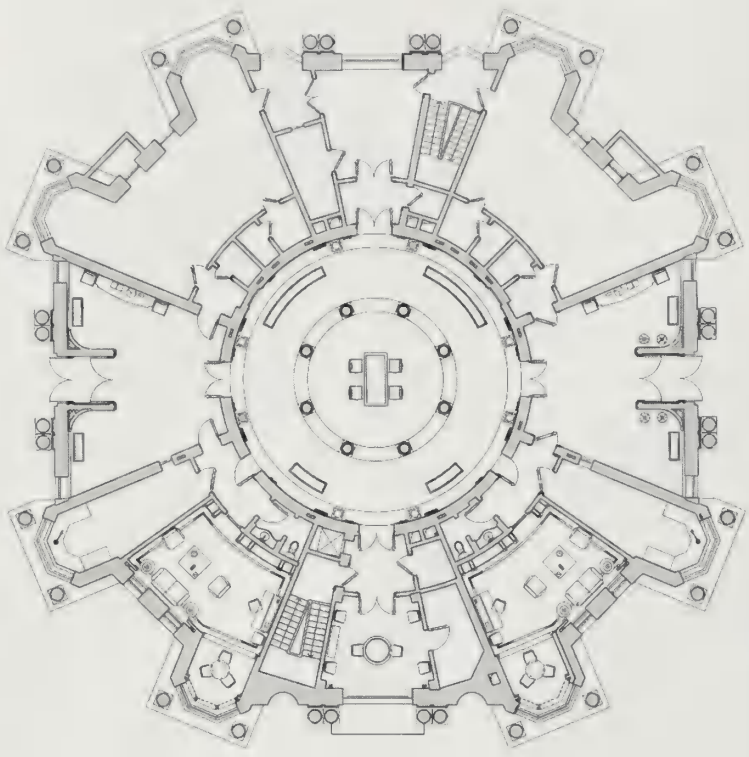
His approach was to create a miniature villa in the Palladian idiom of the main palace that echoed, without copying, its gracefully columned exteriors and pale ocher walls, and to insert this modern jewel discreetly into its antique setting. "Symbolism, tradition and continuity are very important to the Russians," Molyneux continues, "in spite, or perhaps because, of communism's radical break with the past."

The pavilion's inner sanctum is the Hall of Ceremonies, which is meant to resemble a classical tempietto, and in the hush that attends the solemn signing of a treaty, one can watch the clouds through the skylights. The columns that support the dome of the rotunda are clad in scagliola—a form of seamless trompe l'oeil marble or hard stone that was ubiquitous in old St. Petersburg, a town with a famous imperial stone works and a

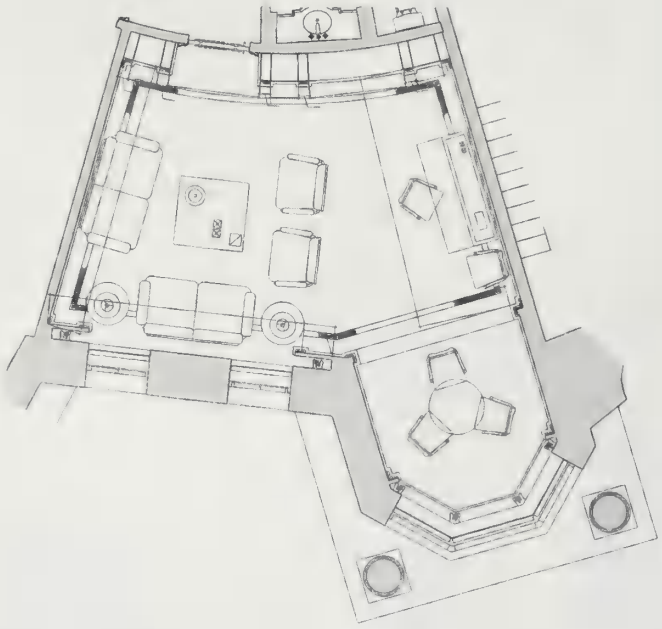


LEFT: Molyneux adapted a fresco by Guido Reni—*Aurora*, at the Palazzo Rospigliosi Pallavicini, in Rome—for the cupola. "The opulent pattern and vibrant colors are very Russian," he says. "Their feeling for ritual has been expressed architecturally."

BELOW: Project manager Eugene Merkuriev, architect Yuri Nikolaevich Lobanov and Molyneux designed the octagonal floor plan. Rooms for the press and the presidential suites, bottom, surround the rotunda.



BELOW: The suites have a sitting room, a library and a small alcove. "It's a very comfortable working studio, in the traditional Russian style," says the designer.



COURTESY EUGENE MERKURIEV, PROJECT MANAGER OF THE STRELNA PALACE COMPOUND; YURI NIKOLAEVICH LOBANOV, PROFESSOR-ARCHITECT; JUAN PABLO MOLYNEUX, ARCHITECTURAL DESIGNER



"The décor strikes a balance between sumptuousness and sobriety," says Molyneux. "Putin is apparently very pleased."



certain byzantine taste for ostentation. For the cupola, Molyneux adapted a fresco by Guido Reni—*Aurora*—"because every treaty is supposed to be a hopeful new beginning," he says. The chamber has two symmetrical entrances at opposite sides, one for the president, the other for his foreign counterpart. The leaders have identical private suites, each with a sitting room and a library. "I also designed an intimate 'summit' dining room with a table for two," says Molyneux. "The décor strikes a balance between sumptuousness and sobriety. Putin is apparently very pleased with it, because he sent word that he would like a framed rendering.

"I hope," Juan Pablo Molyneux concludes, "that the pavilion acquires a deep civic resonance for the Russians. It's a place full of great personal meaning for me. This city has nurtured my work and my senses, and I revere the architects who created it. Now I have the chance to repay them, and St. Petersburg, with a little beauty of my own creation." □

One of the libraries has a red palette. "Red has been used in Russian interiors since the 17th century," says Molyneux. "The revolution used the color in an external way. I felt we should put it back inside." The cut velvet on the chairs is based on a document fabric from Pavlovsk.



The 2003 S-Type sedan boasts a supercharged V-8 engine.



"My new fabrics have different colors and patterns for each season. Based on the designs of the wallpaper and colors I saw in the movie *Gosford Park*."

—Victoria Hagan

INTERIOR DESIGNER

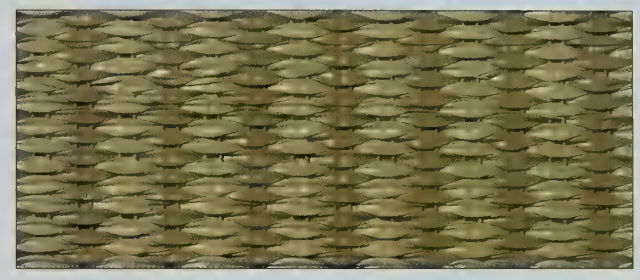
"The Four Seasons fabrics are traditional yet fresh," says Hagan. Pomegranates and flowers adorn *Spring*.

"I love it because it's
functional,
somewhat utilitarian,
yet totally luxurious,
all of which I admire
in everything
Fabien does."

—Michael Kors
FASHION DESIGNER

Stark





More than half a century has passed since Arthur Stark and his wife, Nadia, founded the company that bears their name. A Stark floorcovering —be it an elaborate linen rug like Kasbah or Marrakesh (top) or an innovative vinyl weave that evokes sisal (above)—has since become the finishing touch for elegant rooms created by the world's top interior designers. Today the company is run by Arthur and Nadia's sons, John and Steven, who carry on their parents' tradition of scouring the globe, as well as the history books, in an ongoing effort to put the world at our feet.

*"When I'm working on a problem,
I never think about beauty. I think
only how to solve the problem.
But when I have finished,
if the solution is not beautiful,
I know it is wrong."*

—R. Buckminster Fuller
ARCHITECT

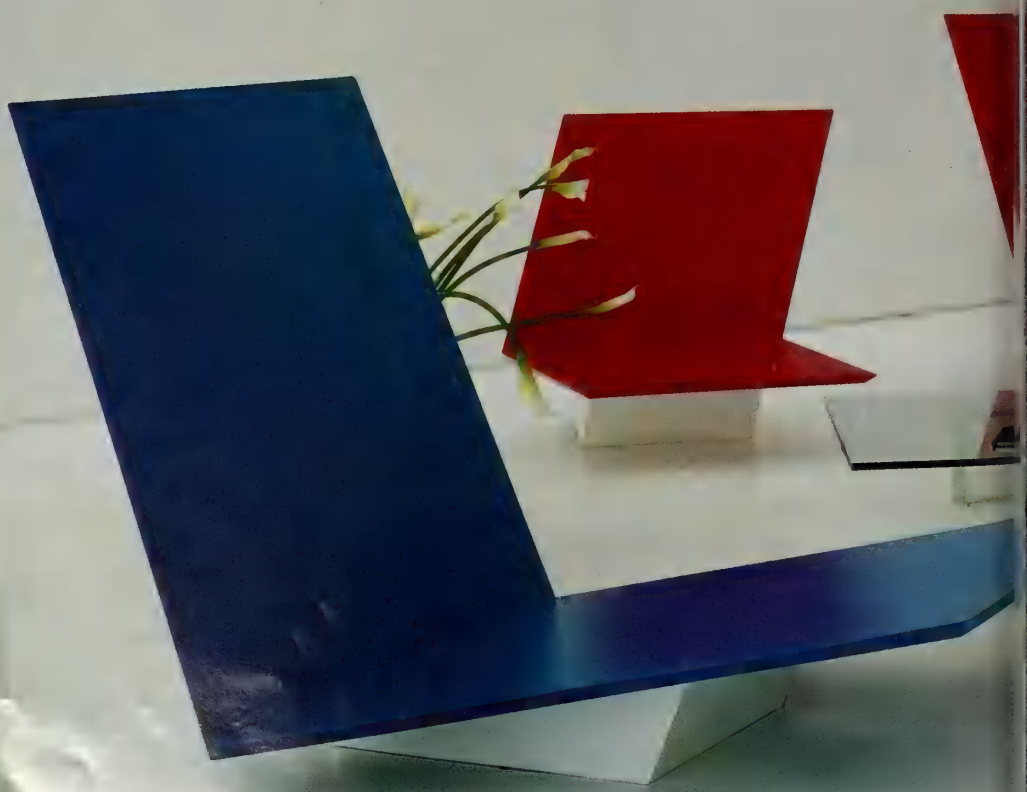
Fabien Baron

Bounce Chair

A Life LESS Ordinary

A LOS ANGELES APARTMENT PLAYS WITH THE CONVENTIONS OF SPACE AND PERCEPTION

Architecture by Joseph Giovannini/Text by Philip Nobel/Photography by Michael Moran





"The floor plan was already set—it was one huge room with a mezzanine," writer and architect Joseph Giovannini says of a former banquet hall in an 1880s Los Angeles building that he reworked. Visual-effects artist Robert Skotak now lives there. "The corners and planes have been separated and backlit."


"This space is an abstraction—
a void in some places. It's impossible
to get bored here, since the room
never seems like a room at all."

Architecture that takes chances cannot exist without a client willing to accept the dare. But sometimes that client is found only at the end. Such was the case with a one-bedroom apartment designed by Joseph Giovannini in a fire-gutted former banquet hall on the edge of Los Angeles's Chinatown. Construction was under way on the space—"I had basically de-boxed the box," says Giovannini—when the original client withdrew for reasons unrelated to architecture. What to do then with an ambitious plan that, unlike most homes prepared on spec, eschews the quotidian fixtures of residential life ("In order for my illusionism to work, I can't ever show a bolt or a doorknob") in favor of a demanding sensory immersion that Giovannini describes alternately as an "ecstatic space," "a self-conflicted space," an "introspective space that hints at perceptual worlds" and "a space of wonder"?

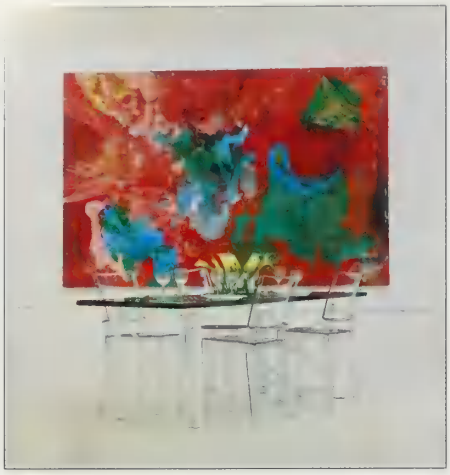
LEFT: A view toward the entrance shows some of the "cubes that offset the angled walls. The ceiling and wall planes are detached from each other, to break down any sense of the room as a box," explains Giovannini, who used painted plywood and drywall in the construction.



ABOVE: "When looked at straight on, from the front, the two red chairs and the blue chaise that I designed appear to be floating," he points out. "The illusionistic architecture of the walls has now migrated into the space itself, becoming freestanding furniture."

Turn to the want ads, of course. Giovannini listed the apartment he refers to as "illusionistic minimalism" in the *LA Weekly*, and—only in L.A.?—the perfect client soon appeared out of thin air to claim the design. "I said something about illusionism in the ad," Giovannini remembers. "And this illusionist responds."

The illusionist in question is Robert Skotak, a film historian whose day job as a visual-effects artist has won him Academy Awards for work on two intensely illusionistic films, *Aliens* and *Terminator 2: Judgment Day*. In a letter to his architect, he explained what drew him to this de-



manding apartment, where Giovannini has transformed a lifelong interest in the architectural uncanny ("the left hand of architecture," he calls it) into a residence centered on a top-lighted, 16-foot-high, white-on-white living space, a home that doubles as a challenge to the reign of gravity and the assumptions of traditional three-dimensional perception. "There are many reasons I was attracted to the space," Skotak wrote. "Among them, the fact that it is an abstraction—a void in some places with elusive boundaries. It's impossible to get bored here, since the room never seems like a room at all."

A study of the corners reveals one reason that is so: The room never closes. Everywhere one might expect to find an edge there is openness, and everywhere one might expect shadow there is light. Except for the single large and two smaller skylights punching through as a reminder of the world beyond—and a small window in the mezzanine sleeping area—none of that light is natural. It was the mundane requirements of the project that gave Giovannini the golden opportunity to play with whiting-out perception in black-box conditions. The cast-iron structure, which Giovannini characterizes as "a classical SoHo building that happens to be in L.A.," needed to be shored up to meet local seismic codes. As a result, windows in the rear of the space, beyond where the weightless slash of the stair now descends, had to be

ABOVE: *Ben*, 1993, by Michael Cranfill hangs in the dining area near a streamlined table and Philippe Starck chairs. RIGHT: "Strong volumes define the highly porous open zone." *Rough Sawn Fir* is a self-supporting sculpture by Jason Burton. At left is Cranfill's *Untitled*, 2002.



losed. Lemons and lemonade: "I learned from the space that windows can really bleed the interest from an interior."

With the interest in the project firmly focused on itself, Giovannini proceeded to the intense graphic investigations that underpin much of his work. The optically illusive furniture—two chairs, a chaise and a platform sofa, all in a pure pigment red and what Giovannini calls "sort of an Yves Klein blue"—began life as such a study. Their forms were first considered on paper as eye-popping treatments for the long wall, then as a means to erase the joint between that wall and the floor, and finally as one finds them in the center of the enigmatic main living area: free-floating objects that play with the conventions of drawing by unleashing them on conventional space.

"What I like to do is to take techniques used to describe three dimensions in two dimensions back into the third dimension," Giovannini explains. Chief among these techniques is the familiar perspective drawing, in which the lines of the on-paper reality converge neatly at one or more convenient "vanishing points" (the sculptural stair is a result of such perspectival play), and the somewhat more arcane axonometric projection (used to arrive at the hovering bevel-edged forms near the entrance). The axonometric drawing, in which, typically, lines are pulled up from a plan rotated at 30 or 60 degrees, is a relative newcomer; it was popularized by the aerospace industry to render complex rocket parts. Because of its efficiency, this drawing style became a favorite of architects and, in the 1970s, a virtual calling card for experimental paper architects.

By bringing these necessarily reductive techniques off the barren page and back into the rich thicket of real space, Joseph Giovannini is attempting to explore the distance between the reality described by such drawings and that other reality, the one we most often see when we open our eyes in the morning. Unless, that is, you happen to be Robert Skotak, in which case your day begins in "a space of wonder." □



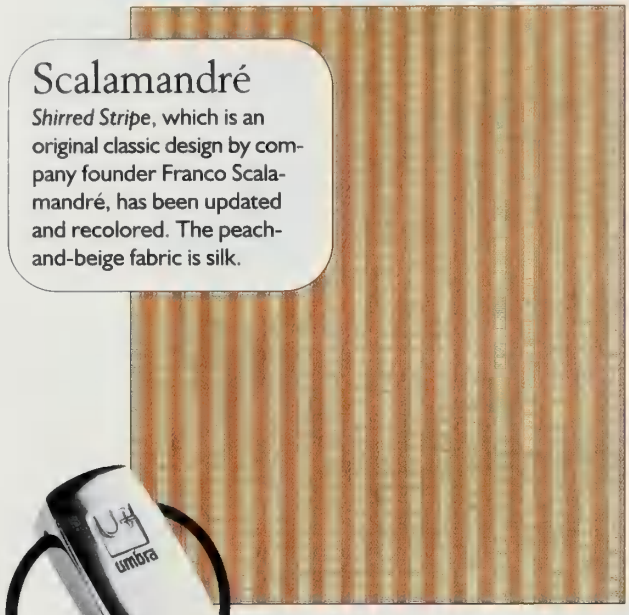
"The staircase, which is angled off the orthogonal, is shaped in forced perspective, while other planes and volumes angle in axonometric lines. The mix of forms creates irrationality." An Eileen Gray daybed stands in the study area. The door on the mezzanine landing leads to the bedroom.



"I learned from the space that windows can really bleed the interest from an interior," says Giovannini.

Scalamandré

Shirred Stripe, which is an original classic design by company founder Franco Scalamandré, has been updated and recolored. The peach-and-beige fabric is silk.





"One of my favorite items of late has been a gift from my son, the Italian-designed Slip Shoehorn from **Umbra's** Studio Collection. It's shaped like a Brancusi sculpture, with a strap at the top for hanging."

—Jerry Hirshberg
AUTOMOTIVE DESIGNER

"Elsa Peretti designs are beautiful, useful, modern, organic."

—Mark Boone
INTERIOR DESIGNER



Peretti created the Padova ice cream scoop for Tiffany & Co.

There are many Elsa Perettis, all of them spectacular. One was the daughter of an Italian oil magnate who went to Spain as a young woman and found fame as a fashion model. Another Elsa Peretti recently formalized her commitment to global issues by starting a foundation devoted to children's rights and the protection of the environment. In between these two was the Elsa Peretti who began work at Tiffany & Co. in 1974, where she became known as one of that estimable firm's greatest designers, branching out from jewelry itself into exquisitely jewel-like *objets* and household products. Her creations are derived from nature, and she has cited as inspirations the everyday marvels we take for granted: bones, beans, shells, snakes and apples, among others. Each Peretti design is a small and beautiful reminder of our debt to these pure and original forms.



Another Tiffany's piece is her Venetian-crystal Thumbprint Bowl.


"Retro 1960s and 1970s look.
Young couples are going for it big time.
My older clients are amazed."
—Harry Schnaper
Interior Designer

The Elements of STYLE

A SEAMLESS UNION OF ARCHITECTURE AND INTERIORS IN THE MIDWEST

Architectural and Interior Design by Sills Huniford
Text by Stephen Drucker/Photography by Mary E. Nichols

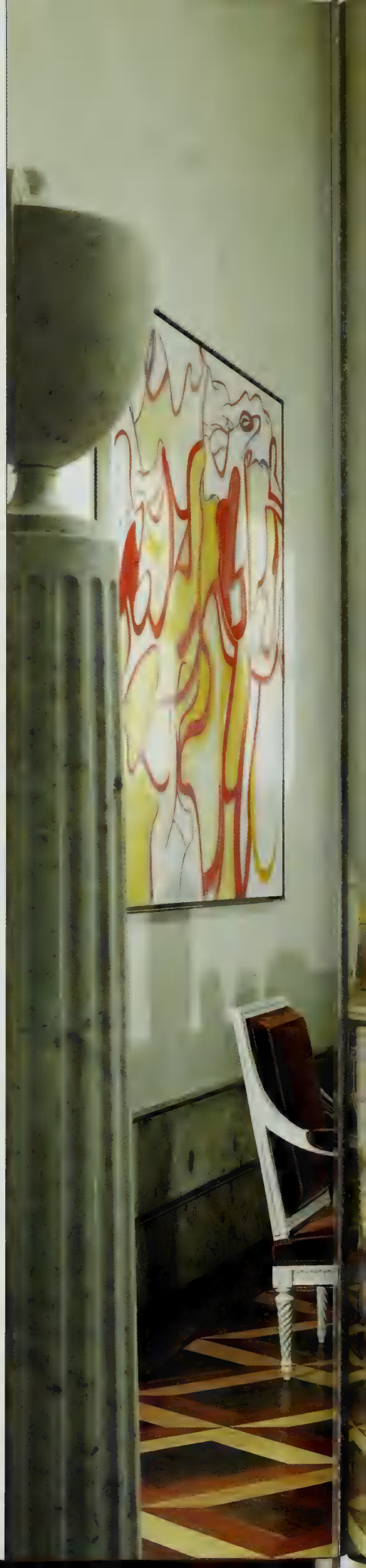
This is the first residence we've designed from the ground up," says Stephen Sills, firing a shot that will be heard around the world, at least around the design world. Rarely does the same firm get the chance to design and decorate a house, and rarely is it a decorating firm, not even Sills Huniford, with three architects drafting away in its velvet-glove offices in Manhattan.



Stephen Sills, left, and part- Huniford stand in the allery of a residence they signed for a couple in "We were able to ex- n aesthetic with a nod t hile still being contemporary,

Stephen Sills and James Huniford have never held a narrow view of decorating. Their rooms are luxurious, erudite and as self-possessed as the Buddha. Connoisseurship is always in the air. They speak casually of the antique Italian marble sarcophagus tub discovered in Belgium, the limestone mantelpiece found in the south of France, the Japanese matchstick blinds from San Francisco and the 12 Süe et Mare dining chairs they pounced on in Paris, and how a certain craftsman in Manhattan made 12 more for their clients. Their talent has always been for gathering the pedigreed and the French-polished and then creating an ethereal setting using the most emotionally charged whites, grays and browns. Sills and Huniford have as many words for neutrals as the Romantic poets had for love.

Their architectural debut, a couple's stately house in the Midwest that was four years in the making, is a gentle reminder that designing a house and decorating its rooms should be a single, flowing, natural process, like breathing in and breathing out.



RIGHT: Willem de Kooning's 1987 oil *The Quality of a Piece of Paper* hangs in the entrance gallery near a table by Jean-Charles Moreux. "We wanted an elegantly proportioned, comfortable house—almost like a series of pods," says the wife, "with space to entertain 12 to 200."





ABOVE: An untitled 1947 work by Clyfford Still is above a painted Louis XVI settee in a corner of the living room. "The 17th-century Venetian patchwork rug is the first thing we bought," says Sills. "I've never seen anything like it. It allows the residents to have modern art."

"This project," says Hunifford, "was every designer's dream." Imagine them finding the finest Venetian carpet they had ever seen and then being able to scale the living room to it. Or designing shimmering satin draperies knowing they would disappear tidily into pockets in the walls. Or placing a clerestory, already envisioning the shaft of light it would create and the piece of furniture it would strike, and to what effect.

Like breathing in and breathing out.

Nearly 9,000 square feet, the house is scaled comfortably into five pavilions, a time-honored architectural device. But when has it ever been executed in such wistful colors? The brick walls are celadon gray—"washed, not painted," Sills emphasizes. The windows are charcoal gray, and the roof is lead-coated copper, which has weathered to silvery gray. Finely tuned neutrals like these are what you expect from a Sills Hunifford interior.

The house and its con-

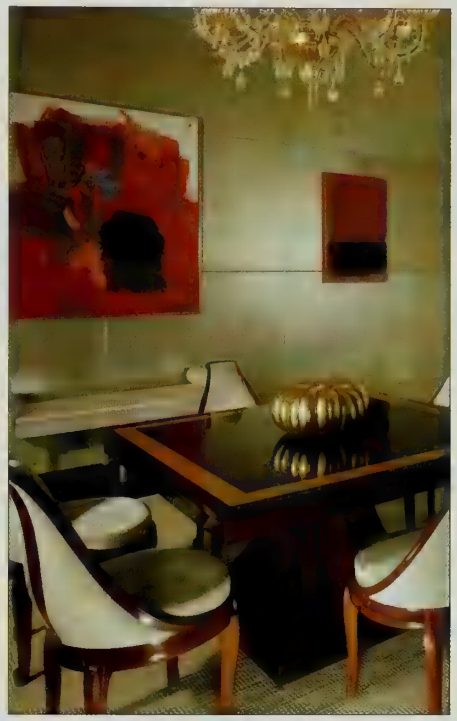




"We created the living room as a backdrop for the 18th-century furniture," says Huniford. Above the mantel is an 18th-century English mirror. The chair in foreground is Directoire. Decorators Walk sofa fabric and drapery satin. Clarence House velvet on Louis XVI chairs.



LEFT: In the dining room, "the raffia carpet brings the glitter down a notch or two," Sills says. Süe et Mare chairs surround a pair of inlaid wood tables. Old World Weavers drapery and chair fabrics. BELOW: Hans Hofmann's 1965 *Evening Red*, left, is near an untitled 1953 Mark Rothko oil.



They speak casually of the 12 Süe et Mare dining chairs they pounced on in Paris.

tents are so interwoven, they cannot be separated. In the entrance gallery, four Art Déco urns on marble columns "bring great architectural clarity to the doorways," Sills explains. There are two superb German Rococo consoles, but their modeling wouldn't be nearly as impressive if light weren't spilling in from high windows that owe a debt to Soane and Palladio. Underfoot there's a dramatic parquetry floor, as in a great Italian palazzo, but it has the romance of a great piece of furniture. Its cherry, maple and walnut boards are all antique and were chosen knot by knot and individually

RIGHT: According to Huniford, he and Sills strove for a "warm and sumptuous" master bedroom. The metal canopy bed is accompanied by a suite of furniture—which includes a pair of chairs and a settee—made in 1930s France in the style of Moreux. Lee Jofa stripe on pillows.



ABOVE: Silvered-steel palm lamps flank the master bedroom's fireplace, over which is an 18th-century English mirror. The walls are covered in a hand-stenciled burlap. On the use of neutral tones throughout, Sills says, "It has to be really luscious, very dimensional, to work."

stained. A floor of this caliber, says Sills, "is a very Sills Huniford thing."

"The scale of these rooms is a whole other medium," Huniford starts down the path of architecture, and then Sills takes a turn toward decoration: "Beautifully proportioned furniture from the 18th century was meant to be seen in rooms of this scale." In the living room, the walls rise 22 feet, plus another four feet for the cornice; the painter, whose hands must have been as steady as a safecracker's, combed the walls with a broom in breathtaking 22-foot strokes. This is a room that the great Billy Baldwin might have loved, with some 18th-century English furniture, some Directoire, a Royère-esque sofa, a Morris Louis and a Cy Twombly, and a suite of Louis XVI furniture upholstered in brown. Nobody does brown like Sills Huniford. In their hands it's never Earth shoe–ish but as sumptuous as Empire green.

The master bedroom, another cocoon of rich neutrals,



Like all good Neoclassicists, Stephen Sills and James Huniford are partial to symmetry.



"The luxury of the process was having the time to let the project develop," says Huniford. BELOW: "It brings the outdoors in," Sills says of the master bath, whose antique Italian marble sarcophagus tub was purchased by the team in Belgium. The circa 1910 chandelier is French.

RIGHT: *Untitled (Rocker VIII)*, 1988, by Ellsworth Kelly rests on the rear lawn. OPPOSITE: Inspired by the 1950s French Etruscan-style chandelier, Sills and Huniford formed the powder room around it, adding black-figure plates, a 1920s mirrored vanity and copper-leafed walls.



has an 18-foot ceiling and hand-stenciled burlap walls. Its arched metal bed, which might have been dressed in a ball gown, is a model of architectural restraint, wrapped with tight little mole-colored wool tassels as Syrie Maugham might have done. Sills and Huniford not only selected the mantel, as the decorator usually does, but went so far as to design the fire chamber, using shallow antique bricks imported from France—so much more elegant.

Like all good Neoclassicists, Sills and Huniford are partial to symmetry. The dining room was planned around a pair of square tables, and there's a third, in storage, that comes and goes as the evening requires. The designers brought the bronze-leafed walls to life with a magnificent 1920s glass chandelier by André Arbus, found in Belgium; and when the gods of symmetry led them to its twin six months later, they promptly bought and hung it. The room's antique stone mantel seemed so correct that they had it reproduced for the adjoining library, but in bronze.

"We like pairs," says Sills, his partner seated beside him. Of course they like pairs. They themselves are a most compelling case for the power of two in design. □



I. M. Pei

Miho Museum

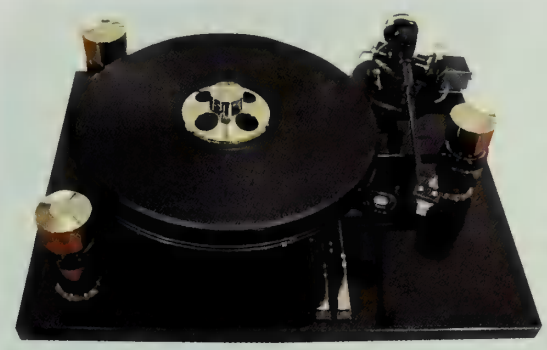
"I am certain that those who come here will understand that I consciously designed the museum to be assimilated into nature," explains the architect, who built the structure on a mountaintop in Japan.



Poulson Fixtures

"Scandinavia continues to set the pace in beautifully crafted and optically sophisticated lighting," says architect Buzz Yudell, who chose hanging fixtures for his California house.

"All architecture is shelter; all great architecture is the design of space that contains, cuddles, exalts or stimulates the persons in that space."
—Philip Johnson
ARCHITECT



Oracle Turntable

"I'm a vinyl freak; I absolutely love records and turntables, whether they're vintage or contemporary," says interior designer Thad Hayes. His choice for one of the best new systems is the Delphi MKV. "It even looks good."

Heller Furniture

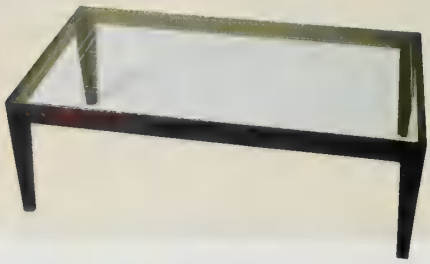
ArcoBellini

"Alan Heller carries high-end yet reasonably priced industrial-style furniture, all done with the latest technology," notes writer and architect Joseph Giovannini.

Calla

The curves of the stacking injection-molded chair—a multipurpose piece suitable for indoor-outdoor commercial or residential use—are inspired by the shape of a calla lily.

"The effort we make in decorating our homes and setting the table, as well as the time we take to make our guests feel welcome, is a wonderful way of expressing our creativity."
—Colin Cowie
DESIGNER



Maze Table

A mahogany low table designed by interior designer Mariette Himes Gomez has tapered legs with a French-polish finish. Its glass top is etched with the geometric pattern it is named for.



Georg Jensen Flatware

Interior designer Carole Katleman calls Jensen's Pyramid silverware "literally cutting edge." Of all the Danish company's patterns, it is considered by some to be the most representative of Art Déco.



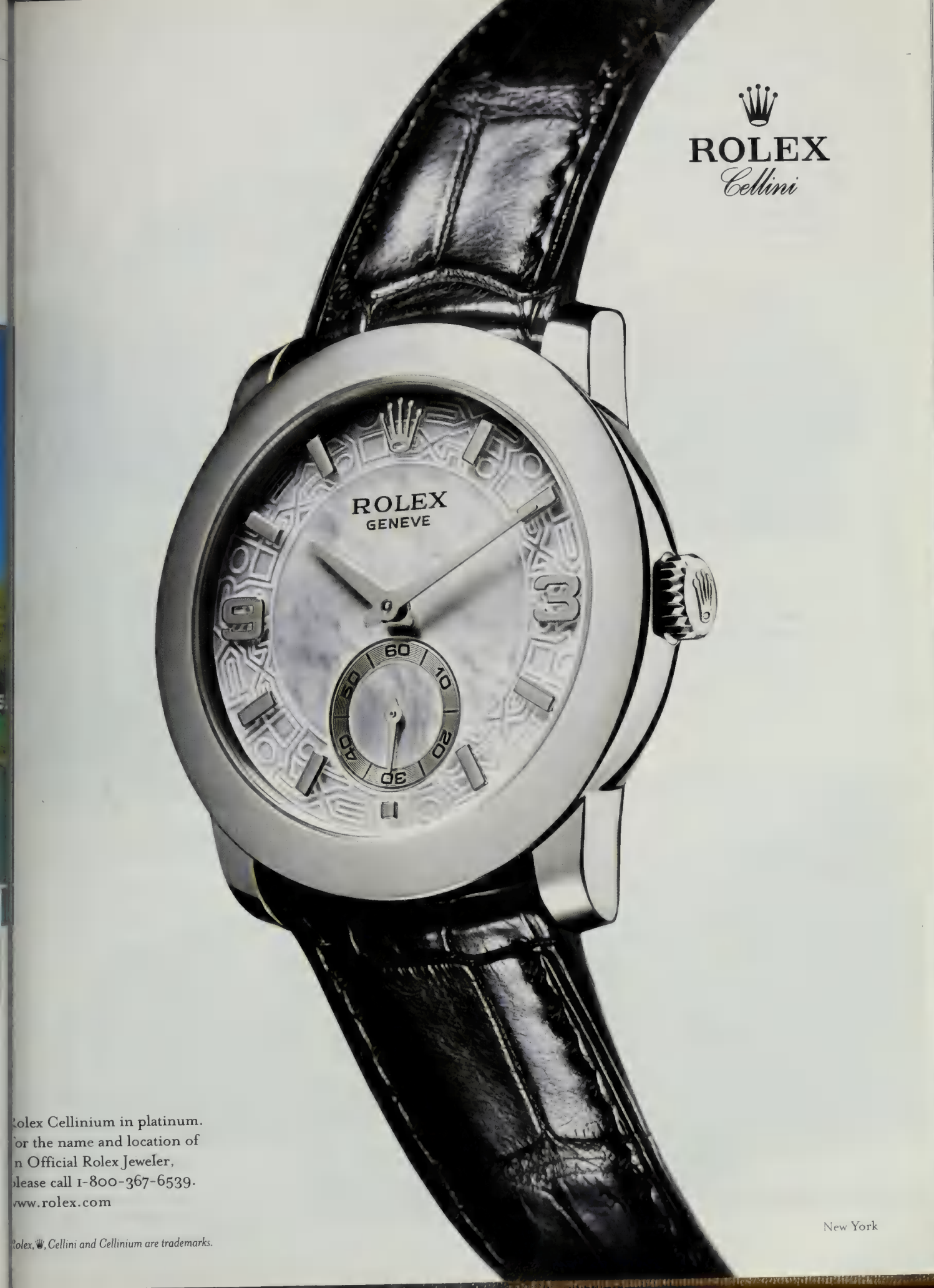
Garden Pagoda

Inspired by Charles de Beistegui's Château de Groussay, Thomas Britt created a 40-foot-tall pagoda for his Long Island garden and placed it next to his reflecting pool.



Boffi Kitchen

For almost 70 years Boffi has been associated with the evolution of the kitchen. Pristine lines and sleek, modern minimalism typify the innovative creations of the Italian manufacturer.



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New York

Porsche Carrera

Architect Richard Meier admires the 911 Carrera Coupé, which was redesigned for 2003 with a 3.6-liter, six-cylinder engine that enables it to accelerate from zero to 60 in less than five seconds.



Maybach 62

Architect Alexander Gorlin praises the 20-foot-long vehicle, inspired by the Maybachs of the 1920s and '30s. Screens behind the headrests bring it cruising into the 21st century.





Ford Thunderbird

"It has a 1960s look, with a low ride, a nice grille and a wide design," interior designer Harry Schnaper says about the redesigned convertible with a removable hard top.

Mobility

Of the Model T, Henry Ford is said to have quipped: "You can have it in any color you want, so long as it's black." Standard options packages have come a long way since then. Ford's latter-day customers can mark the automaker's centenary by purchasing the limited-edition 007 Thunderbird—last seen being driven by Halle Berry in the James Bond movie *Die Another Day*—done up in a shocking coral, with a removable white top and a white leather interior. Some of today's most breathtaking designs just happen to be on wheels, representing the ultimate vindication of those dreamy-eyed kids who were told repeatedly by their teachers to stop drawing cars—or bikes, or motorcycles, or skateboards—in their algebra notebooks and get back to work. They kept at it, though, and their furtive doodles grew into the wondrous conveyances that get us and our precious cargo from here to there, all the while making a personal, portable design statement for the entire world to see.

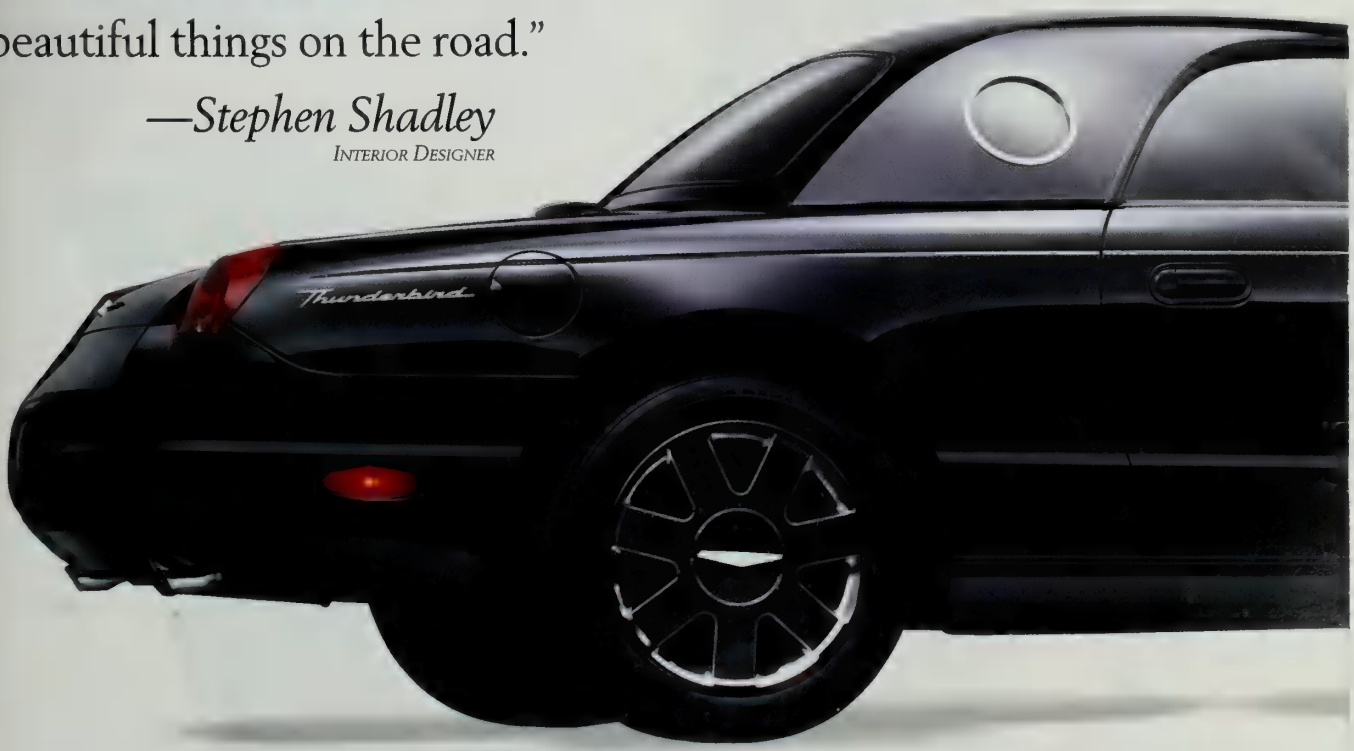


MINI Travel Gear

Samsonite, in collaboration with MINI, has solved the space problem with its three-piece set of luggage, designed to fit perfectly in the trunk.

"Great car! One of the most beautiful things on the road."

—Stephen Shadley
INTERIOR DESIGNER





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New York



Ford F150

Galpin Ford in Los Angeles adapted a Ford F150 to fashion the Tailgate Party Truck. It includes a grill, a sink, a double beer tap and a DVD player with a color screen.



Woodies

Interior designer Thad Hayes admires the look of vintage woodies, which enjoyed immense popularity with West Coast surfers in the 1960s.



BMW

StreetCarver

Armed with wheels that are three times the ordinary size, the StreetCarver is a heavier, more shock-absorbent relative of skateboards of the past. The steering mechanism is derived from the original BMW 5 Series chassis.

VW Microbus

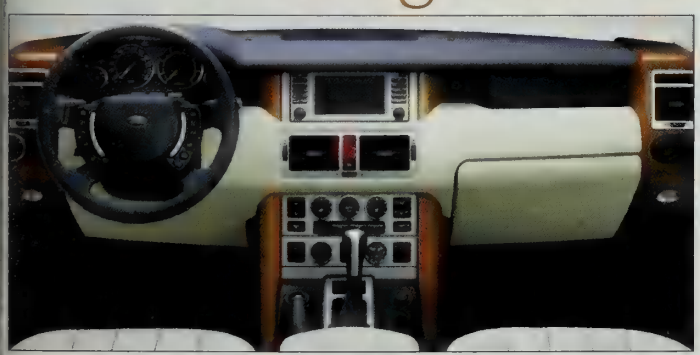
The redesign of the Microbus focused on the multifunctionality of the interior. The middle seats can be removed to provide ample space for luggage, a kitchen or an office.



Kestrel KM40

Lauded by interior designers Stephen Sills and James Huniford and triathletes alike, Kestrel's KM-40 Airfoil, a carbon-framed racing bike, combines a light body and a stiff frame for maximum ridability.

Range Rover





"They took a solid stalwart of a design and made it **beautiful.** So sleek and modern. They took what works and made it better."

—Greg Jordan
INTERIOR DESIGNER



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New Y



Interior designer Harry Schnaper favors French Déco pieces.

Süe et Mare

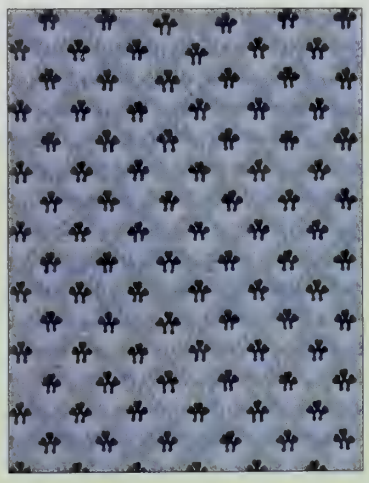
"This cabinet made by the eminent designers of the Art Déco movement, Louis Süe and André Mare, is considered one of their masterpieces. In both its curvilinear style and its fluted and tasseled legs, this piece exemplifies their trademark design."

—Anthony Delorenzo
ANTIQUES DEALER



Newel Post Crystal Finial

Interior designer Todd Davis likes to use glass finials. "They symbolized paying off a mortgage." A 19th-century rock-crystal finial at N. P. Trent Antiques is on a custom base.



Hinson & Company

In the 1970s interior designer Billy Baldwin used *Clover Trellis*, a reinterpretation of a Dutch document fabric, in his Nantucket house.

Rodolph

Interior designer Kathy Merrill loves Rodolph's *Hibiscus* pattern, which is available in such colors as umber rose and honeydew.



"I hate it when people say, 'Do as you wish.' I like to build on my clients' taste and ideas."

—Henri Samuel, INTERIOR DESIGNER

Four Seasons Tokyo

A CANADIAN DESIGN TEAM CREATES AN OASIS IN THE BUSTLING CITY



In choosing the Marunouchi district for its new hotel in Tokyo, the Four Seasons found a site that pulsates with the fêng shui of power. A short walk in the four cardinal directions are the Imperial Palace, the headquarters of leading government ministries and private corporations, the Ginza district, with its upscale department stores and elite watering holes, and mighty Tokyo Station, with its famed bullet trains and its rapid-express connection to Narita International Airport. More than any other chunk of realty, Marunouchi can claim to be at the epicenter of the political and economic forces that have propelled modern Japan.

Location, as any developer knows, is the divine principle of real estate. But the partners at Yabu Pushelberg, the Toronto-based interior design firm entrusted with the Four Seasons project, still had to face some daunting challenges in creating a sophisticated, intimate luxury hotel. They were allotted five lower-level floors in an already





TOP: Toronto-based George Yabu and Glenn Pushelberg designed a small yet serene luxury hotel on the lower floors of an existing glass office tower by Tokyo's PCP Design Team. The Four Seasons Hotel Tokyo at Marunouchi combines a metropolitan setting with a cloistered feel.

ABOVE: In the transfer lobby, "we had the chance to create a grand gesture, which I think everybody expects when they go into a hotel," Pushelberg says. The floor lamps are by Ralph Lauren Home. RIGHT: Guests first arrive through "a very simple but gentle entrance."

Interior Design by Yabu Pushelberg
Text by Jonathan Kandell/Photography by Jaime Ardiles-Arce



Displayed on stands in the lobby lounge, red Zulu hats become works of art and serve to counterbalance the stark lines of the stone slabs and wood wall panels. "We saw a grouping of those hats at a shop and filed the idea away for some future project," Yabu notes. Sofa fabric, Larsen.





built 31-story glass office tower. The height of the ceilings wasn't overly generous, given a hotel's needs. Another limitation was the shallow distance between the windows and the elevator shafts, which was fine for office employees but might prove too confining for a hotel guest.

"We decided to turn these liabilities into assets," says George Yabu, one of the design partners. "Even though there are only 57 rooms, we gave them 17 configurations and customized some of the furniture. So chances are that anyone who makes a return visit to the hotel will have a different experience." Massive interior columns, required by earthquake codes in Tokyo, were transformed into curvilinear walls in some rooms. In the baths of the corner suites, sculpted Italian limestone tubs were positioned to take advantage of the few available panoramic views of the city.

"But most of the views are pretty mundane," concedes Glenn Pushelberg, the other founding partner. "So the hotel had to look inward." Indeed, the place has the feel of a private club. As one emerges from the elevator into the seventh-floor lobby, the first impression is one of serenity. The bustle of the metropolis is suddenly left behind for the soothing quiet-

RIGHT: In the bar area, as in some other parts of the hotel, the designers had to surmount a less-than-desirable view—in this case, the tracks of the famed bullet train. The solution was a translucent screen made of white onyx laminated on glass and framed in metal.

BELOW: For the restaurant, Ekki, the designers employed an unusual device to temper the strong geometry of the space: a large pair of disembodied hands that once belonged to a Buddha statue from Burma. "We found them in Miami, of all places," Pushelberg explains.





A guest room is furnished with soft bedding in neutral tones. The floor-to-ceiling windows have wood-framed screens made of glass-laminated fabric. Sheer draperies also help to filter light and turn the focus inward. The floor lamp is from Holly Hunt.

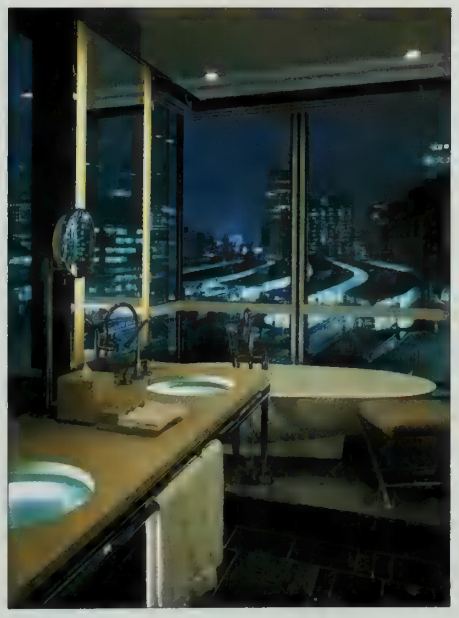


"The design is not about one or two grandiose rooms but rather about a series of well-executed small spaces that hold together well," says Glenn Pushelberg.





ABOVE: A curvilinear wall was built to hide a structural column in a one-bedroom suite. Placed along the curve are two terra-cotta sculptures by Axel Cassel. The chair fabric is by Osborne & Little. The bed throw is by Larsen. The leather-clad floor lamp is from Ralph Lauren Home.



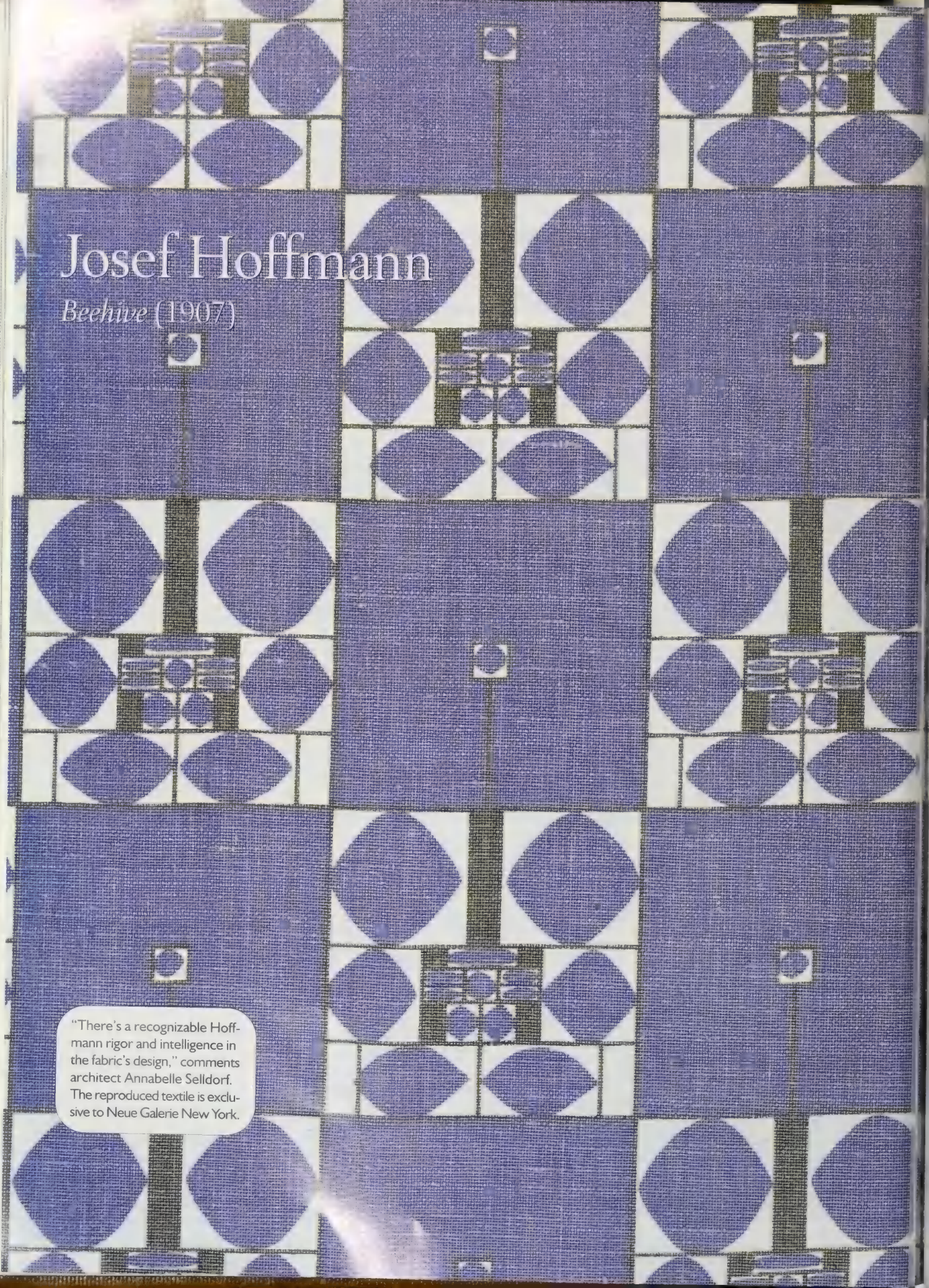
RIGHT: A bath with glass sinks looks out over the lights of Tokyo. "Our mission was to create an intimate, exclusive oasis," says George Yabu. "We developed a design scheme of polar opposites, or yin and yang, one that reflects energy and yet solitude, peace and productivity."

ness of triple-glazed floor-to-ceiling windows, furniture of ebony and rosewood, and metal sculptures.

Because they were dealing with a narrow, rectilinear space, the designers exaggerated its length and broke it up into three areas—the lobby lounge, the bar and the restaurant, Ekki. "It's not about one or two grandiose rooms but rather a series of well-executed small spaces that hold together well," says Pushelberg. The interiors of these rooms combine stark architectural lines with more organic decorative objects. The juxtaposition is especially noticeable in the lobby lounge, where horizontal stone slabs and vertical wood wall panels are softened by large round Zulu hats displayed on stands like sculpture.

The guest rooms, located on the four floors beneath the lobby and restaurant, strive for cocoonlike comfort. Their ample windows are framed with screens of wood and glass-laminated fabric, and they also use sheer draperies and Roman shades to control and filter light rather than to draw one's gaze outward. The furniture—chairs, a desk, a sumptuous bed and a bench along the window—is positioned to encourage guests to turn their backs on the overenergized urban world, and, in many cases, on the huge train station below.

"This is a modern take on a Japanese *ryokan*," says Yabu. "Maybe not in the details, but philosophically, as a retreat, a respite—a place to relax, soak in a tub and lie around in your robe." □



Josef Hoffmann

Beehive (1907)

"There's a recognizable Hoffmann rigor and intelligence in the fabric's design," comments architect Annabelle Selldorf. The reproduced textile is exclusive to Neue Galerie New York.



Clodagh Rugs

The Tufenkian Carpets showroom in West Hollywood—redone by interior designer Clodagh with her signature natural materials—offers her newly launched rug collection.



"The louvers filter light at The Rose Art Museum," says Gund.

"Glass louvers have an ethereal openness. You can use glass to make incredible patterns across the walls."

—*Graham Gund*
ARCHITECT

Armani Casa

When Armani inaugurated his home furnishings line three years ago, it was anybody's guess as to what the progenitor of the Power Suit would come up with. Not surprisingly, Armani Casa —like its couture cousin—is marked by clean lines and a corresponding purity of materials. From an Italian porcelain breakfast set to a slatted and varnished oak chaise, both recently introduced, the line's offerings promise to uphold a tradition of coolly bold elegance.





SIGN ICON A NEW LOOK AT A RESIDENCE PUBLISHED IN *ARCHITECTURAL DIGEST*'S MARCH/APRIL 1974 ISSUE

T. H. Robsjohn-Gibbings

THE VISIONARY 20TH-CENTURY DESIGNER IN ATHENS



Text by John Loring/Photography by I. Ioannides and L. Bartzioti

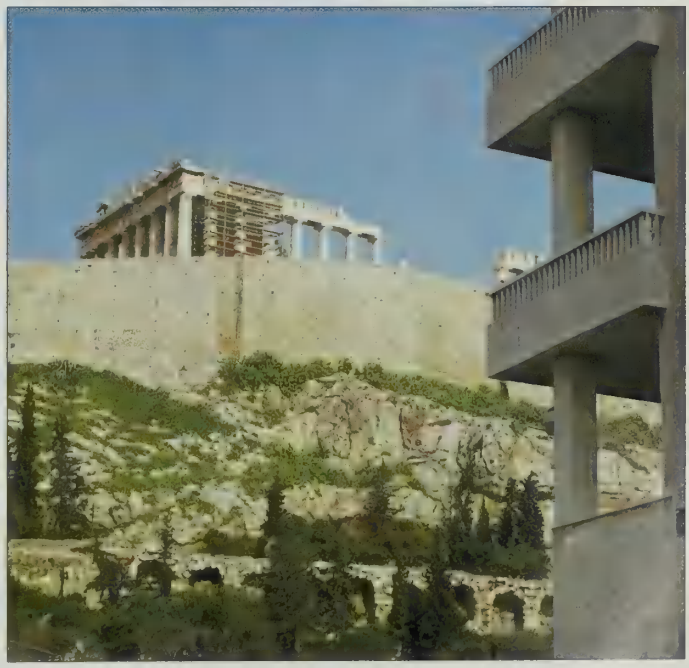
He was the most brilliantly outspoken of the 20th century's design icons. He dismissed the Art Déco penchant for ornament of his contemporaries in 1930s design as an amassing of "rose-colored lumpy spirals suggesting flowers... interspersed with zigzag flashes of pink futuristic lightning." Déco was to him not modern at all but simply "the French past refaced and bedizened, as though Madame Récamier had been refurbished to look like [the cabaret star] Mistinguett. It was blatant and overrich."

The international modern style of Germany's Bauhaus he saw as "esoteric and bleak," "engendered by... contempt for humanity" and "as far from *gemütlich* as a deep freeze."

If T. H. Robsjohn-Gibbings's attack on the mountebanks and impostors of modern design was, as a *New York Times* critic stated in 1947, "the most intelligent, witty and scholarly attack thus far," his support of his three heroes in the history of American design was no less fervid or articulate, leading another critic to see him as "a gallant Rough Rider, come to rescue the hum-



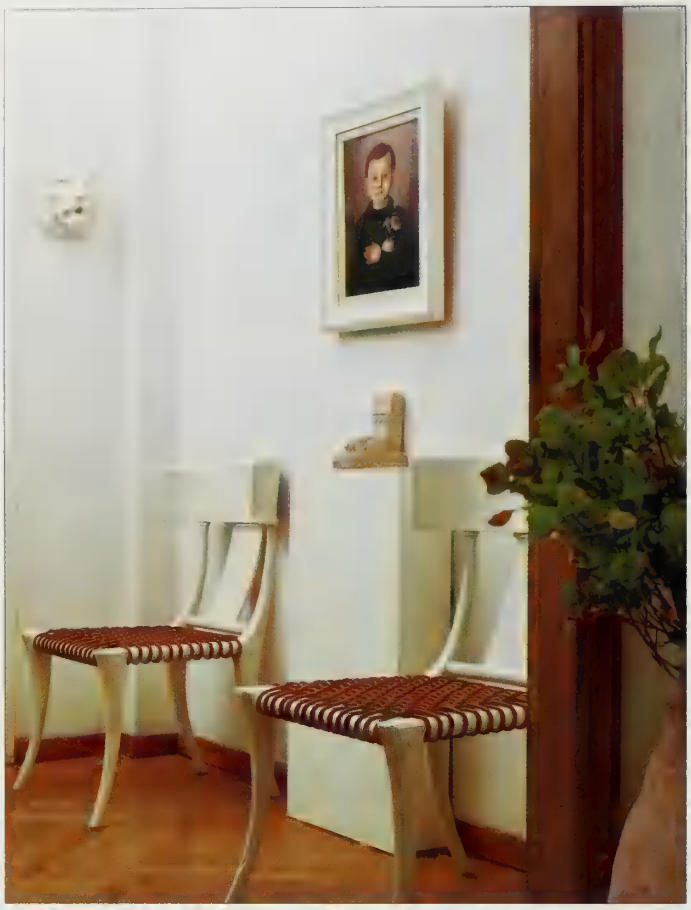
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"Simplicity in a house means rational thought. It means rational thought freeing the imagination," legendary designer T. H. Robsjohn-Gibbings (above right, in a 1945 portrait) once said. RIGHT: He spent the last 10 years of his life in an Athens apartment that faced the Parthenon.

LEFT: Robsjohn-Gibbings drew inspiration for much of his work from ancient Greece. A Skyros shepherd's hook and a wicker buoy are among the rustic objects from the islands and the countryside he set about the entrance hall. The skull with donkey's beads wards off the "evil eye."

Flanking a marble lion's foot from Delos in the entrance hall are white-lacquered klismos chairs with leather-thong-strapped seats, which Robsjohn-Gibbings re-created from a 5th-century B.C. piece for a 1961 exhibit in Athens. He first introduced this style of chair in 1936.





ble American homemaker."

He was influenced by the writings and design philosophies of Horatio Greenough, Louis Sullivan and Frank Lloyd Wright. Curiously enough, it was the least known of the three that inspired him the most. Greenough was a Harvard graduate, a noted Neoclassical sculptor and, most important, a herald and original theoretician of functionalism who was one of the first to articulate the relationship between form and function—later made famous by Sullivan. Greenough saw the vitality in the smooth and simple lines of American sailing ships as a symbol of American creativity.

Through them, Greenough thought, nature spoke of the laws of building in wind and wave. "Greenough's belief," Robsjohn-Gibbings observed, "that architecture should turn to nature for inspiration and follow nature's organic principles was the spark that was to fire the imagination of some of America's greatest builders"—by which he meant Sullivan, Wright and undoubtedly himself, as one of America's greatest designers.

It was, of course, the design of seafaring nations and, first of all, the design of ancient Greece that inspired Robsjohn-Gibbings's work. His klismos chair, based on a chair depicted on a Greek bronze he had sketched as a youth at The British Museum, is one of the most enduring icons of 20th-century design, with its back slung out like the aerodynamic lines of a wind-filled sail and its legs tautly curved like the prow of a ship.

Robsjohn-Gibbings spent much of his later life in Greece and retired in 1966 to an apartment in Athens, where he appropriately spent his final years looking out to the Parthenon, surrounded by his beloved collection of objects that spoke to him of the timeless designs of past civilizations.

The last of his popular design books (which included *Good-bye, Mr. Chippendale*, 1944; *Mona Lisa's Mustache*, 1947; and *Homes of the Brave*, 1954) was *Furniture of Classical Greece*, 1963, produced with his longtime associate Carlton W. Pullin. It is, however, too narrow a vision of his extraordinary work in furniture design to focus only on the influence of classical Greece.

Ancient furniture and the lines of Greek sailing ships

ABOVE: A marble lion stands on a woven rug in the living room. OPPOSITE: The painted bench is from Robsjohn-Gibbings's line of classical Greek furniture. The engravings are by French artist Louis Dupré, who traveled throughout the country in the early 19th century.



This admirable apartment was, to use Robsjohn-Gibbings's own words, "enriched and forwarded by the spirit of the past."

…ings and sketches, including …18th-century charcoal, top left, are arranged near a Robsjohn-Gibbings lacquered writing table and chair. By the 19th-century French mannequin are two of the popular books he wrote, *Furniture of Classical Greece* and *Homes of the Brave*.

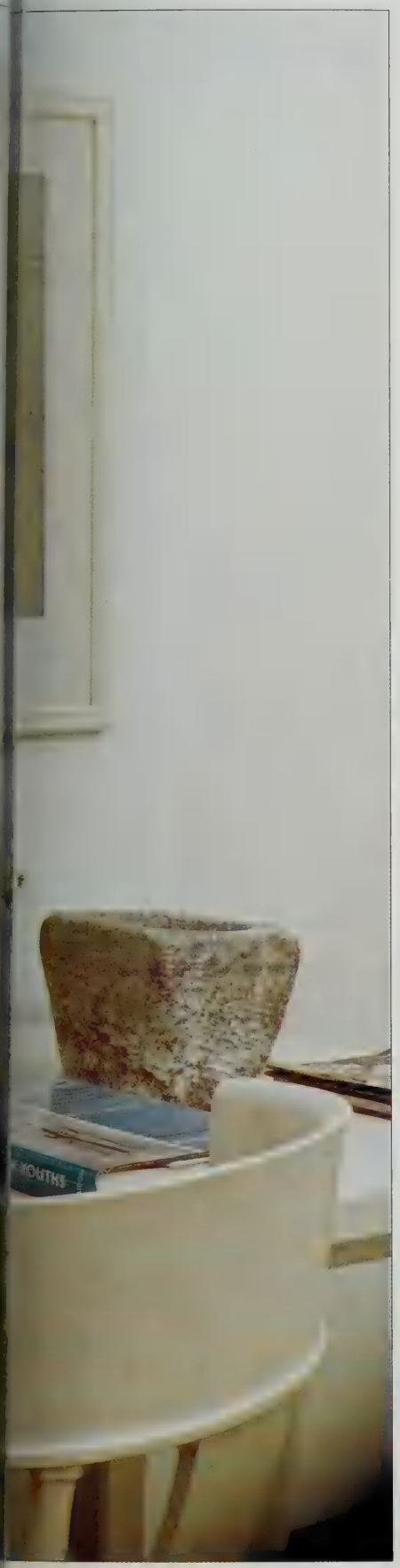


played an important role, as did the "sleek organic forms" of American ships observed by Greenough. Yet so did the Viking ships, whose legacy he saw in the late-1930s phenomenon of the Swedish modern style, which he prized for its honesty of materials and which he felt had "a benign and fruitful influence on the household arts of America... gentle in form and fine in construction and finish—[with] the connotation of a home."

He also valued Colonial American Windsor chairs for their "engaging honesty" and "Shaker designs—as uncomplicated as a prayer." It was, he believed, "furniture at peace with itself and its surroundings."

The ultimate expression of his Emersonian philosophy of design—"To be simple is to be great"—was his own sparse and eminently livable Athens apartment, where an amphora found in the Aegean shared space with a lion's head from a 19th-century American ship. This admirable apartment was, to use his own words from the final lines of *Homes of the Brave*, "enriched and forwarded by the spirit of the past," a place "in which the interests and associations of the inhabitants radiate in every corner. Here is an atmosphere that glows with the presence of humanity.

"Here is home." □





BELOW: Painted shutters conceal the bookcases and the window in a bedroom. Robsjohn-Gibbings based his design of the walnut tripod table—with antelope legs and swan heads emerging from acanthus leaves—on a Hellenistic-period table that was found in Luxor.



"The house is a peaceful refuge from a busy life," architect Jim Olson says of the Seattle residence he designed for John Heily. The mural in the raised gallery, by Mary Ann Peters, runs the full length of the house. Over the mantel is a painting by Betsy Eby, a favorite of Heily's wife, Deeanna.



Serene in Seattle

A ZEN AESTHETIC FOR A MEDITATIVE RETREAT OVERLOOKING ELLIOTT BAY

Architecture by Olson Sundberg Kundig Allen/Interior Design by Janice Viekman
Text by Wendy Moonan/Photography by Laurie Black

You couldn't make this story up: When John Heily, the longtime president and CEO of Continental Mills in Seattle, decided to build a new house, he drove around the city's neighborhoods, looking at what was being built. "I saw one house I really liked, but I never caught the name of the architect," he recalls.

Frustrated, he began interviewing Seattle's top architects, including those at Olson Sundberg Kundig Allen, a firm renowned for its beautifully crafted modernist houses. When he examined the firm's portfolio, he had a wonderful surprise. There was the very house he had admired. Good karma.

Heily hired Jim Olson to design a house on two lots he had bought high on a hill in west Seattle. It was a perfect site, directly above a park. Best of all, it offered an unobstructed view of Elliott Bay and all of downtown Seattle.

Heily's vision for the house was simple: He had recently been divorced and wanted his new home to be a refuge. "It was about making the place a private sanctuary," explains





ABOVE RIGHT: "The living area has a spectacular view of downtown Seattle and Elliott Bay," says Olson. Clarence House linen velvet on sofa. RIGHT: A concrete portal leads to the entrance courtyard, which is bordered with black river rocks. Olson designed the glass sculpture.


He wanted an open kitchen, raised a foot above
the dining and living areas, so he could cook
while socializing with his guests.



LEFT: An aquarium, framed by frosted glass, "acts as a serene divider between the kitchen and the bar and dining area," notes the architect. The custom furniture was created by Janice Viekman, who designed the interiors. The vaulted ceiling "appears to float in space," says Olson.

"Natural materials, subtle colors and simple shapes reinforce the sense of Zen tranquillity," Olson says of the streamlined design. BELOW: The terrace on the southeast corner is used for outdoor entertaining. The table, from Barlow Tyrie, is surrounded by teak armchairs.



Olson. "He wanted a calming, meditative environment where he could retreat."

Truth be told, the busy executive also wanted a place to entertain. He insisted on having a bar in the '60s-style sunken living area so he could serve his friends as they enjoyed the ever-changing views of the water and cityscape. He also wanted an open kitchen, raised a foot above the dining and living areas, so he could cook while socializing with his guests.

The rectangular, 4,500-square-foot house Olson built is all about horizontality. On the upper level are the master bedroom, home office, kitchen, and living and dining areas, which are connected to a raised gallery punctuated by plastered columns. The guest rooms, gym, media center and spa occupy the lower level.

One side of the structure is backed into the hill; the other is all glass. This leaves the house earthbound in the rear and sky-bound in the front.

The entrance from the street is carefully orchestrated to lead to a crescendo. "I'm rather inspired by the Japanese garden, which reveals itself slowly, step by step," says Olson.

You pass through a monumental cast-concrete portal

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Andrée Putman

The French interior designer is the imagination behind Vertigo, a hollowware silver collection for the table from Christofle. Each of the 20 objects, including the gravy boats, is adorned with an asymmetrical ring. "The ring plays a role," Putman points out. "It's a kind of twist, a knowing wink that slips into the pieces, something I often do in my creations."





Tiger Time Watch

"A favorite eye-catching accessory that garners many comments is my stainless-steel signature watch, Tiger Time, by Stanley Tigerman," says architect Margaret McCurry.

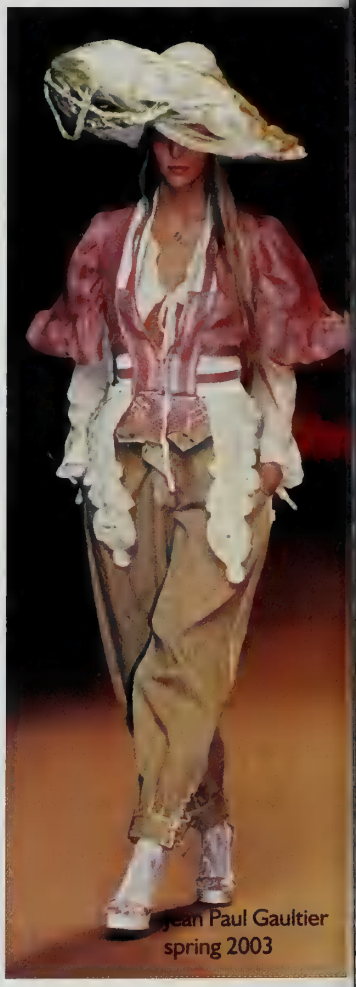
"If I look at something and say, 'What a beautiful way to solve . . . ,' that's great design." —*Robert Bray,* INTERIOR DESIGNER

"Tom Ford's paneling and rib work and Jean Paul Gaultier's effects of texture, color and the way he uses layers get my mind working on upholstered pieces."

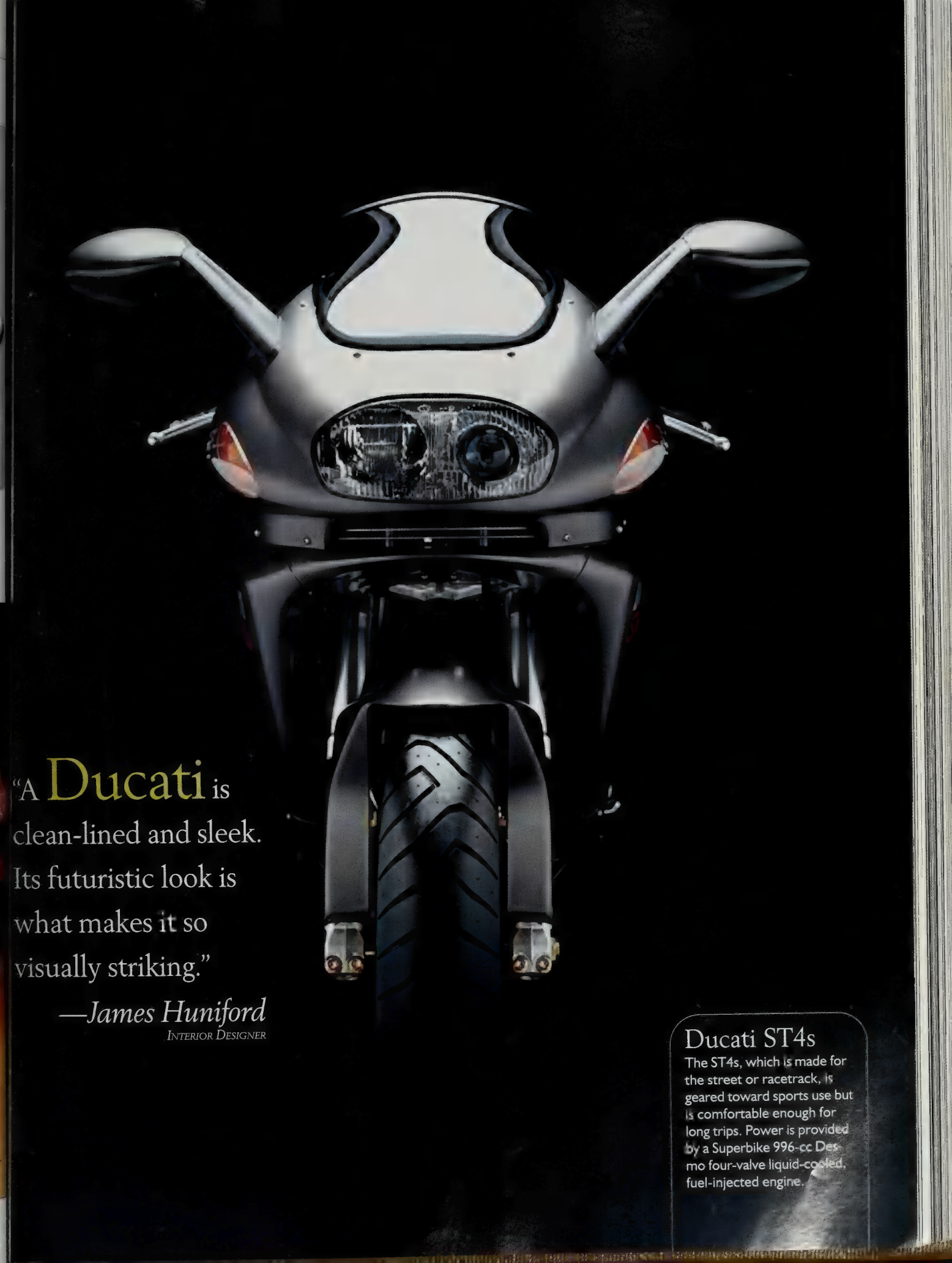
—*Joanne de Guardiola*
INTERIOR DESIGNER



A minidress by Tom Ford for Gucci



Jean Paul Gaultier spring 2003



"A Ducati is clean-lined and sleek. Its futuristic look is what makes it so visually striking."

—James Huniford
INTERIOR DESIGNER

Ducati ST4s

The ST4s, which is made for the street or racetrack, is geared toward sports use but is comfortable enough for long trips. Power is provided by a Superbike 996-cc Desmo four-valve liquid-cooled, fuel-injected engine.



"The owners let me be as creative as I wanted, so I was able to make the most of the available space and light," Kelly Hoppen says of the London town house she designed with colleagues at Barrett Lloyd Davis [illegible]. A Christian Liaigre console [illegible] the living room sofa.

Splendors of Symmetry

A FEELING FOR PROPORTION ELEVATES A MODEST TOWN HOUSE IN LONDON

Architecture by Barrett Lloyd Davis Associates/Interior Design by Kelly Hoppen
Text by Stephen Calloway/Photography by Andrew Twort



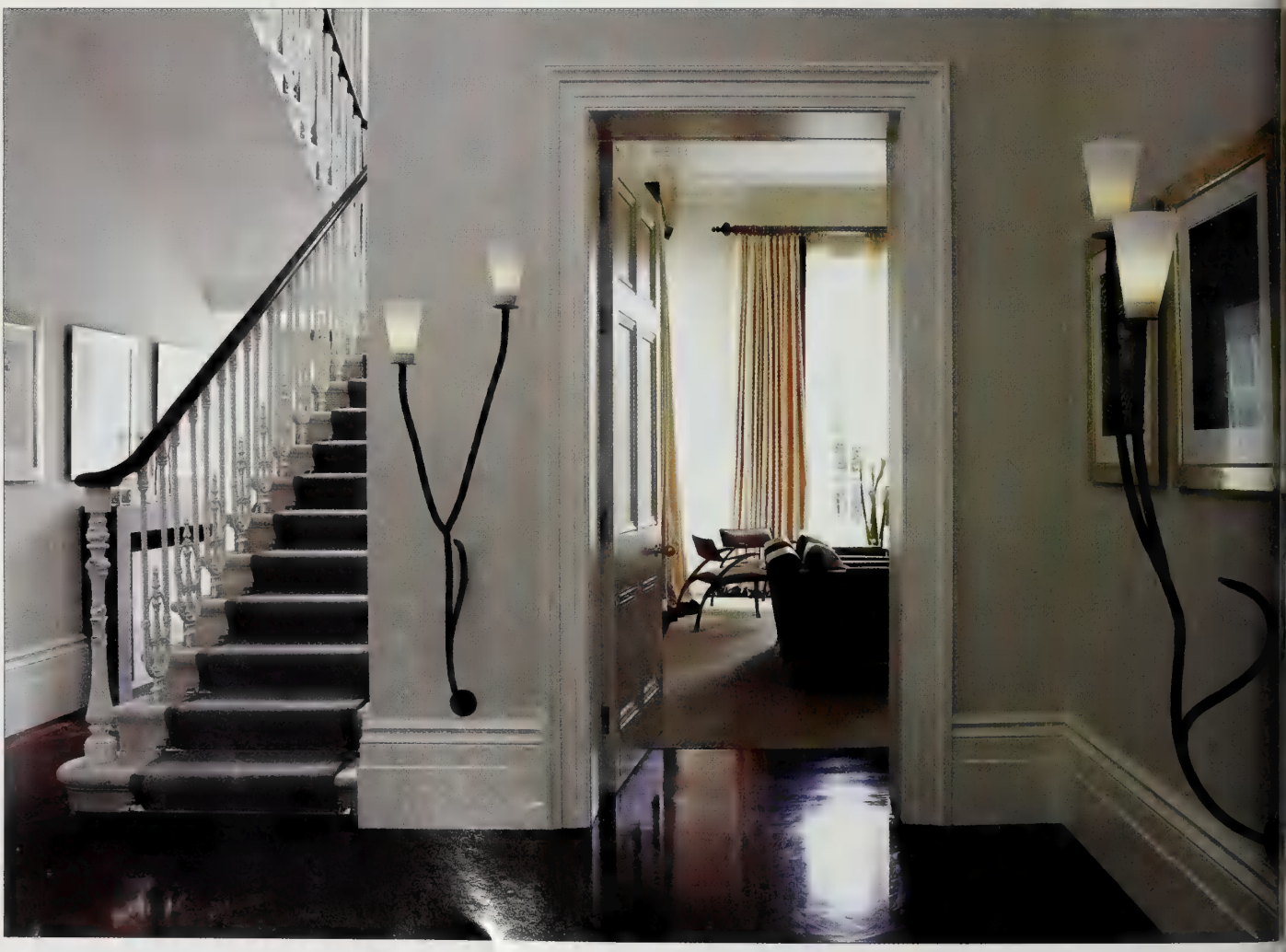


Kelly Hoppen is on a roll. Having begun a business on her own at the tender age of 17, she has in recent years won a reputation as one of the top London-based designers and gathered a considerable list of high-profile clients (not to mention some very important, very low-profile ones, too). Hoppen has, it seems, established her distinctive brand of East-meets-West, pared-down opulence as one of the key looks of the moment. In a number of glamorous books she has set down her ideas about decoration, illustrating her theories with seductive photographs showing her favorites among the interiors she has created. And, as if all this weren't enough, the designer has turned her formidable and inexhaustible energies to setting up a flagship Kelly Hoppen store. Perfectly placed in the hot spot of fashion at London's Brompton Cross, it will be the first of a series of shops that will spread her vision worldwide.

Hoppen sees the new store as a natural extension of her work in private res-

LEFT: For the living room, Hoppen "imagined the colors of the desert. The space is light and harmonious," she says. A group of photographs by Stephen Myers is at rear. BELOW: In the entrance hall, Ron van Dongen silver gelatin prints hang near two Vincent Collin wall lights.

OPPOSITE: "The family room is ultra-modern and reflects a very symmetrical garden design," says Hoppen. The chrome armchairs and the ottomans are covered in faux leather. Instead of using draperies for the windows, she created linen shoji panels, which slide open electronically.







"The dining room is very linear and quite Oriental," notes the designer. A cast-bronze candleholder and a lamp, both by Leon Ghalichian and Riccardo Polveroni, are behind the Christian Liaigre dining table and chairs. The photographs are by Lucia Monti. A tatami covers the floor.

idences, and she is hugely committed to making the store a vibrant reflection of her design ideals: "I love to bring together interesting things that we've sourced from all over, and I'm constantly editing, constantly refining the look," she explains. "This is a place where I can try out things before using them within the confines of a narrow design brief."

Curiously, the precisely ordered rooms she conceived for a house in London were the result of anything but a narrow brief. "This was a dream job," says Hoppen. "The owners, with whom I'd worked on other houses, acquired a very fine early-Victorian town house, in a central but delightfully leafy area. They told me to design anything I dreamed of." Now, being given a completely free hand can be a little unnerving for some designers, but not for one with Hoppen's decision and flair.

"As soon as I saw the house, I began to think of ways to make things work spa-





A previously dark first-floor room was transformed by the insertion of a set of skylights. It is now a family room.

BELOW: "I wanted the kitchen to be very simple," says Hoppen (left), who used "a lot of dark wood, stone and recessed lighting." Green slate tops the counters at left. Light flows in through two skylights in the adjacent family room, which "is a continuation of the cooking space."



tially. I worked with my usual architects at the London-based firm Barrett Lloyd Davis Associates, and we quickly got the bones of the house right, maximizing the breadth and height and the fantastic light of the main rooms and opening things up to improve the flow from one space to the next." A previously dark and unprepossessing first-floor room was transformed by the insertion of a set of skylights. It is now an informal family room, which flows out of the big kitchen. From here one can enjoy the best views of the elegantly geometric garden, fashioned with the help of Hoppen's collaborator, landscaper Luciano Giubbilei, as a series of outdoor rooms defined by the strictest of pleached trees—a scheme that combines the order of 18th-century France and the calmness of a Japanese monastery.

Similar principles merge in the decoration of the main rooms. "I like symmetry, which for me suggests order, and I like to create subtle contrasts of texture within a limited palette of colors," explains the designer. This interplay between Eastern and Western ideas is apparent everywhere: In the living room, the low sofas and the strong horizontality of shelves emphasize the scale of the room. In the sumptuous formal dining room, which is darker and more enticing in character, coarse tatami and a polished floor play off the velvet draperies and a swath of similar fabric



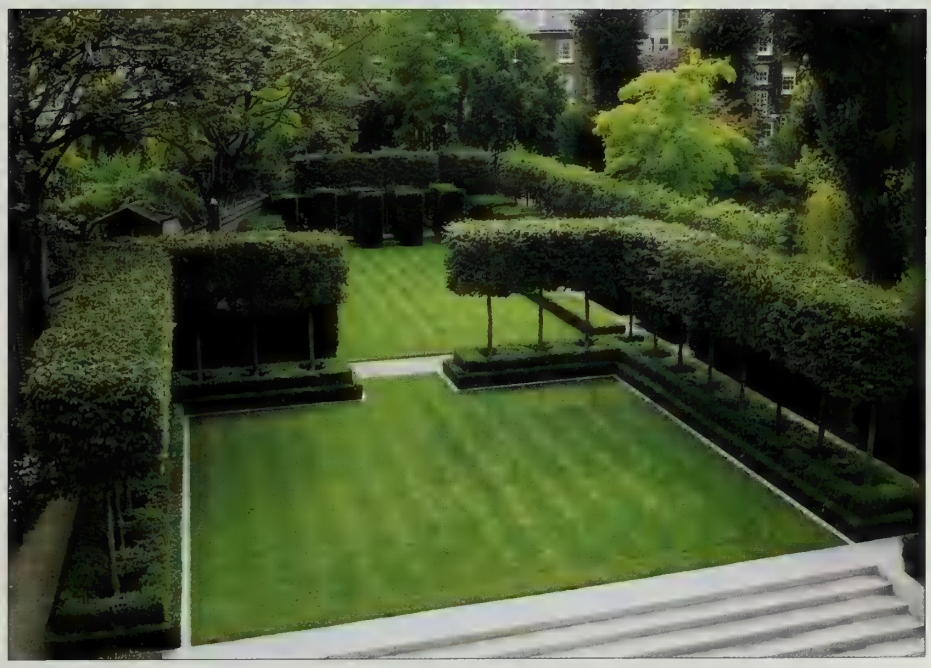
"The colours are neutral and the lines soft, yet in keeping with the theme of visual symmetry," Hoppen says of the master bedroom. Two backlighted plaster-and-papier-mâché wall fixtures and two Robert Besanko photographs flank the bed. The headboard is covered in alpaca.



running the length of the table. "I'm increasingly interested in using rich, almost worn-looking velvets, simply for their wonderful tactile quality," says Hoppen.

This delight in textures and in the quality of materials gives the whole house a sense of luxury. In the master bedroom, which fills the top floor, a huge bed is lavishly draped in a woven alpaca, which is also used to cover an overscale headboard. Translucent doors reveal the bath, dominated by a superb limestone tub. The effect is serene and strangely opulent. "I can never understand why people think luxury has to mean profusion, clutter and gold faucets," says Kelly Hoppen. "I am not, by any means, a minimalist, but for me the greatest luxury is found in order and elegance, and in the use of the finest materials. That's perfection." □



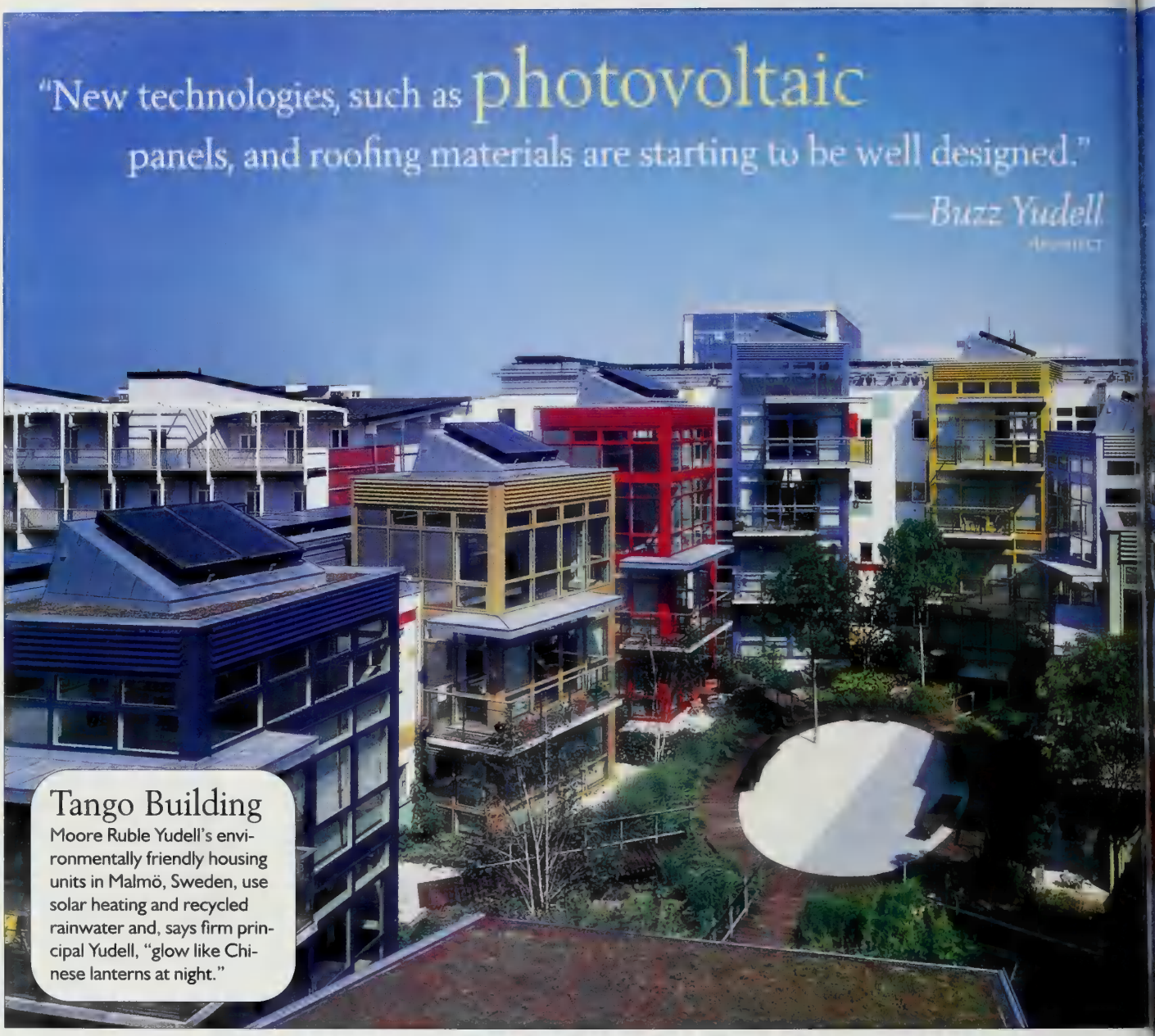


TOP: The round tub in the master bath, designed by Claudio Silvestrin, "floats on limestone and white Thásos marble," says Hoppen. The stools are by Christian Liaigre.

ABOVE: The designer conceived the geometric garden with landscape designer Luciano Giubbilei. Areas of lawn are bordered by manicured birch trees and box hedges.

"New technologies, such as photovoltaic panels, and roofing materials are starting to be well designed."

—*Buzz Yudell*
Architect



Tango Building

Moore Ruble Yudell's environmentally friendly housing units in Malmö, Sweden, use solar heating and recycled rainwater and, says firm principal Yudell, "glow like Chinese lanterns at night."

Mies van der Rohe

Barcelona Coffee Table

"It's the classic table," architect Hugh Newell Jacobsen says of the steel-and-glass piece from 1929.

"Always design a thing by considering it in its next larger context—a chair in a room, a room in a house, a house in an environment, an environment in a city plan."

—*Eliel Saarinen*
Architect







Pembrooke & Ives

Interior designer Andrew Sheinman went with a "clean, modern, practical, timeless" look for the kitchen of a house off the Florida coast.

Utility

Poetry, wrote Horace more than 2,000 years ago, must be both "*dulce et utile*"—sweet and useful. When product designers speak of finding the balance between form and function, they're implicitly echoing Horace's mandate from the *Ars Poetica*. The everyday items that grace 21st-century tabletops began, thousands of years ago, as crude tools for holding and preparing food and drink. As time went by, the question of their usefulness was settled beyond doubt, and it fell to the ancient ancestors of Baccarat and Christofle to infuse our forks, knives, cups and saucers with *dulce*—to honor their regular place at our dining tables with exquisite craftsmanship and attention to detail. Today, when more and more people are describing their kitchens as the most communal rooms of their homes, it seems appropriate to raise a glass and toast the creators of these small, splendid objects that bring poetry to domestic life.

"Have nothing in your houses that you do not know to be useful, or believe to be beautiful."

—William Morris

19TH-CENTURY ARTIST AND DESIGNER



Christian Lacroix

Three pairs of porcelain dessert plates for Christofle represent, in black and gold, classical figures, from the Arlesienne and the herdsman to the Spaniard and the toreador.

Puiforcat

A silver-plated fork and knife from the Chantico line, based on a 1924 Jean Puiforcat design. "I'm a longtime fan and an active collector," interior designer Charles Allem says.

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ELEGANCE OF HOLLYWOOD'S MOST

ROMANTIC ERA RETURNS.



Nicola Volpini

"I come from a long line of women who don't cook," interior designer Monique Gibson says. "I'm trying to turn the tide, but cookware can be so ugly. Volpini does beautiful silver pieces with horn handles."

"There's a wonderful spoon invented by Achille Castiglioni, just for getting mayonnaise out of a jar. It was designed to fit the shape of the bottle. Really clever."

—Marc Newson
INDUSTRIAL DESIGNER



Alessi

The late Castiglioni's Sleek mayonnaise spoon, in blue or clear plastic. Marc Newson showed it in his exhibition of objects at London's Design Museum in 2001.

"Retro-style appliances offer proof that we all want to go back to **simpler** and **safer** times."

—Mary Meehan
INTERIOR DESIGNER



DēLonghi

Meehan likes the Retro Contact Grill, from a line that has a metallic-toned coffeemaker, kettle and toaster. Modern touches include a thermostat and an adjustable lid hinge.

Wedgwood

Architect Alan Wanzenberg admires Jasper Conran's porcelain teapot, cup and saucer and sugar bowl: "While contemporary, they tip their hats to the Wedgwood tradition."

"A totally **modern** aesthetic for an old-fashioned, utilitarian object."

—*Greg Jordan*
INTERIOR DESIGNER



Asprey

"An older style is now appealing to a younger generation," Greg Jordan says of the Port-Starboard silver-and-crystal cocktail shaker, tumblers and shot glasses in red and green.



Steuben

Champagne and martini glasses from Dante Marioni's Evening stemware series. Design writer Philip Nobel calls Steuben "an important American design institution."

ELEGANT ENOUGH FOR DINNER WITH THE HEAD OF THE STUDIO. ROMANTIC ENOUGH FOR DINNER WITH YOUR LEADING MAN.



ROMANOFF'S PARTY TABLE

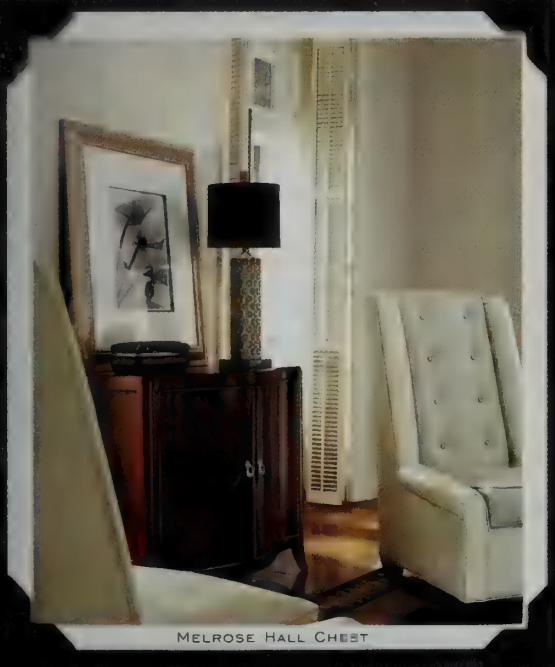
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BEL AIR CURIO



MELROSE HALL CHEST

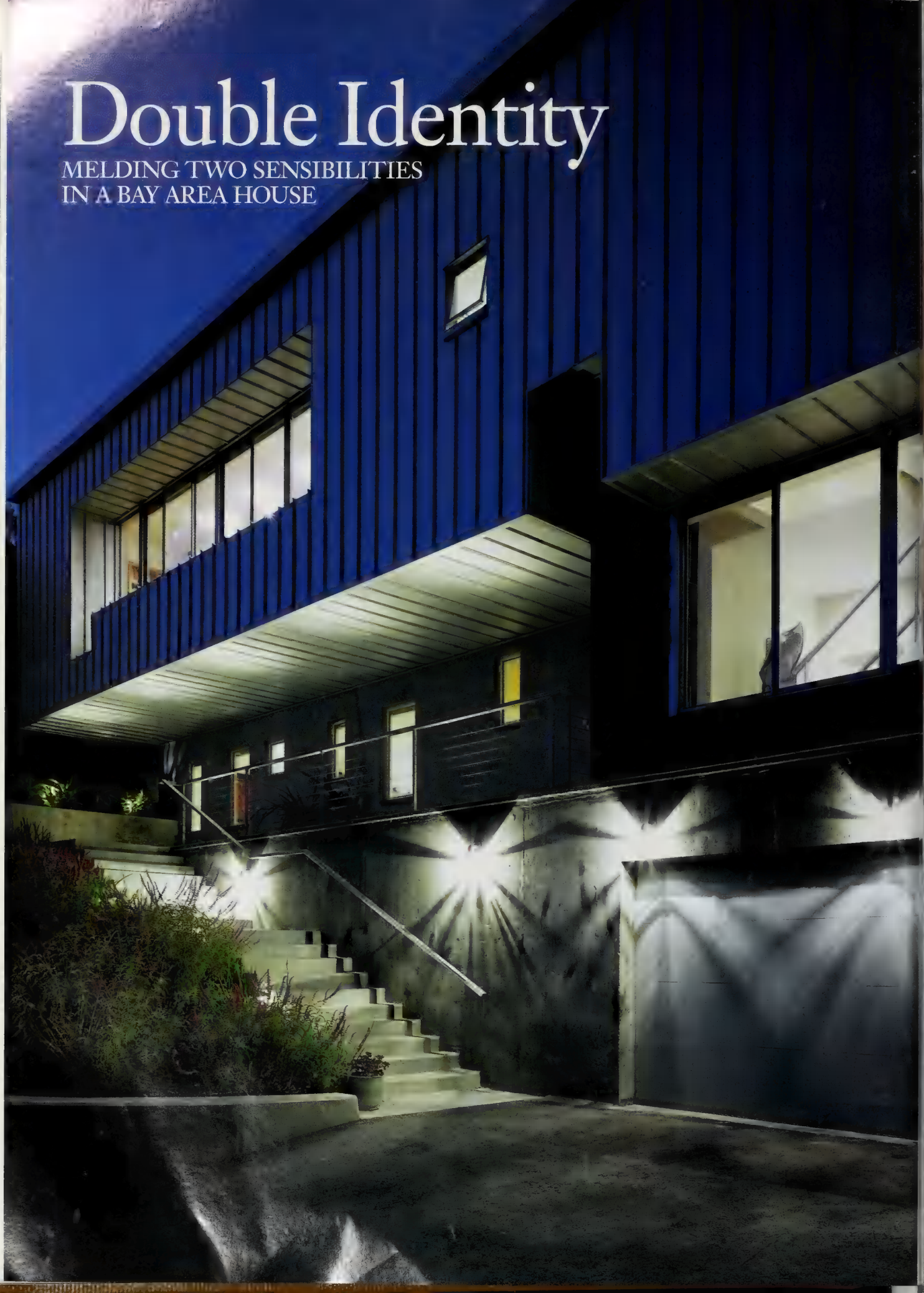


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Double Identity

MELDING TWO SENSIBILITIES IN A BAY AREA HOUSE



chitecture and Interior Design by Hariri & Hariri
xt by Patricia Leigh Brown/Photography by Erhard Pfeiffer



Opposite: Gisue and Mojgan Hariri drew inspiration from the aesthetics of pueblo architecture and mobile homes when creating a Northern California house with heavy lower-level walls and an upper level wrapped in galvanized steel for their sister, Cheri Hariri, and her family.

Above: Cherrywood floors and a stucco wall provide a textured backdrop for the second-floor living area. A Hariri & Hariri–designed low table is surrounded by midcentury classics: Arne Jacobsen's Egg chair, a sofa and wire chair by Charles and Ray Eames and Gaetano Pesce's Up chair.

Most residences project a single image to the world. But the New York–based, Iranian-born architectural duo Hariri & Hariri believe that residences can assume dual identities, mining the nuances of place and human desire.

The two-story house in Northern California that sisters Gisue and Mojgan Hariri have designed for their younger sister, Cheri, and her husband, Paul Turner (think of it as Hariri & Hariri & Hariri), is a jaunty hybrid of two distinctly different California cultures. The lower floor is serious, rooted California—the earth mother—with a bright-blue stucco wall recalling the Mexican vernacular. The upper floor—a rectangular volume wrapped in galvanized steel that seems to hover in midair—is California the nomadic rebel, the place of mobile homes, Airstream trailers, dharma-bum-laden boxcars, 18-wheelers and young people itching to go somewhere.

The base is solid and comforting; the upper half—its alter ego—light and ready to step on the gas. It "expresses the paradoxical human desire to be part of the new and the old, the heavy and the light, the earth and the sky, the rooted and the mobile, simultaneously," says Gisue Hariri. "We wanted the house to bring them beautifully together."

Since they founded the firm in 1986, the Cornell-educated sisters have forged a sensuous modern aesthetic that, while always stylish, never fails to address broader social issues. When Cheri Hariri, a computer marketing executive, and Turner, a software engineer, moved to Silicon Valley at the height of the boom in the late 1990s, they knew what they *didn't* want. "We didn't want a soulless house with four garages," explains Cheri Hariri. "It had





BELOW: Sweeping views of the hills are enjoyed from the dining area. Hariri & Hariri designed the steel-and-sandblasted-glass table, which is set off by Tom Dixon's S chairs. "Since the house is very rectilinear, we thought the furniture should be more organic," says Gisue Hariri.



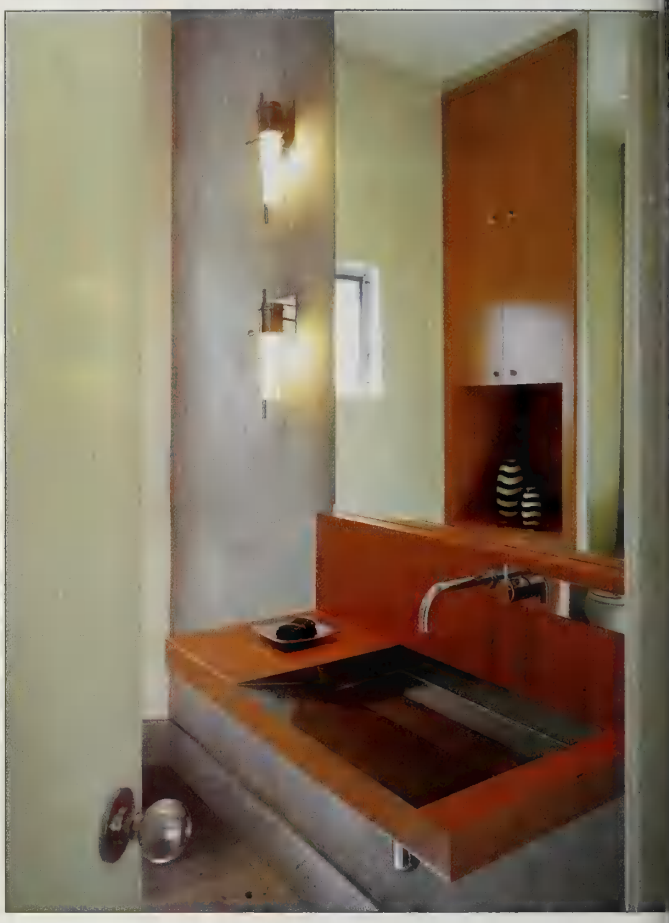
LEFT: Harry Bertoia stools pull up to the kitchen's stainless-steel bar. Gisue Hariri says, "We wanted it to look like a laboratory," to complement the level's industrial feel. Sliding doors open to the terrace, which was landscaped, along with the rest of the property, by Keith Willig.

always been my dream to build a Hariri & Hariri house."

With the help of her sisters, Cheri Hariri and Turner eventually found a hillside double lot filled with fragrant eucalyptus trees and heritage oaks. To the south was a quintessential Northern California view of lush valleys, and to the north, a hilly private oasis where deer roam.

Dedicated modernists ("I'd go crazy if I married someone with Stickley furniture," Cheri Hariri says), the couple wanted an open-feeling floor plan with no lavish wasted space. The 2,800-square-foot residence is situated midhill, reached by a steep sloping driveway and a set of stairs. After you've climbed the steps, the first thing you encounter is the long, soothing blue stucco wall, an homage to Luis Barragán, which delineates a shaded veranda. Then you reach the front door: an imposing rusted-steel plane with exposed ribs and rough lizard-like skin that pivots to open. It is a piece of industrial poetry that might have alighted from a castle designed by sculptor Richard Serra.





ABOVE: An oversize rusted-steel door pivots open to the entrance gallery, which leads to the children's quarters. A sculptural stairway, ascending to the main living areas, has wood treads and steel cable railings. ABOVE RIGHT: Beechwood built-ins streamline the powder room.



"We feel they're connected to the world," explains Gisue Hariri (lef with Cheri Hariri and her husban Paul Turner), "so openness felt mo appropriate than formal rooms" f the 2,800-square-foot house. Th project "was a very interesting an positive collaboration."

The entrance hall doubles as an art gallery for the couple's prized African sculptures. Reflecting the architects' recent explorations into the changing nature of public and private space, this lower corner of the house is encased in glass. In "The Un-Private House," an exhibition at New York's Museum of Modern Art in 1999, Hariri & Hariri displayed "The Digital House," a concept, as yet unbuilt, with transparent programmable liquid-crystal display walls. Here, a sculptural staircase, with open risers and wood treads, can be seen from the street, seductively hinting at the lives inside. "The home has become more connected to the outside world," explains Gisue Hariri. "We wanted to express that state of contemporary living."

The dual personalities continue inside. The first floor is largely a private sanctum devoted to children's bedrooms; the second floor is, as Gisue Hariri says, "a loft space for the new digital generation." It is a breezy, light-infused space in which kitchen, living area, dining area and library blend effortlessly together. The lightness and openness, expressed architecturally in the floating rectangular metal volume, is reinforced by sliding doors that open onto a private terrace and vertical garden.

Between design and construction, the couple had their first baby, Max, who recently turned one. The three are now happily ensconced in a residence designed by family, with Max toddling around the Bertoia and Pesce furniture as we as pieces designed by his ta ented aunts. "There was ce tainly a nonverbal trust there Gisue Hariri says about d signing for her sister. "It a lowed the residence to rema in its pure form."

One afternoon recentl the sky seemed to move at fast clip as the fog rolled i Hariri & Hariri's eloquer fusion of two California cu tures, the pueblo and the m bile home, stood its groun an elegant contrast to th neighborhood's look-alik redwood chalets. "Art and a chitecture have to talk abo their time and culture," ol serves Gisue Hariri. "That our job as architects." □



e master bedroom is a sanctu-
says Gisue Hariri, "very private,
t and simple." *Jeweled House* by
a Edwards hangs on the neutral
, and an ebonized-wood bed,
ned with silver-mesh pillows by
in Klein Home, and side tables
plete the minimalist room.

A Train of Thought



COURTESY NATIONAL NEW YORK CENTRAL RAILROAD MUSEUM

THE UNFORGETTABLE 20TH CENTURY LIMITED AND ITS CREATOR, HENRY DREYFUSS

By Stephen Drucker





COURTESY LUMINATOR MASS TRANSIT PRODUCTS

American industrial designer Henry Dreyfuss envisaged the locomotive and Pullman cars of the New York Central System's 1938 20th Century Limited, which sped passengers between Chicago and New York. LEFT: His bulbous locomotive was a radical departure from previous versions.

ABOVE: Dreyfuss forewent typical railway seating arrangements in favor of more relaxed groupings of sofas and club chairs in the lounge car. "We wanted to give both comfort and speed without either being obvious," he said of his efforts, "and we think we have achieved both."

In 1938 the only real hope was the future, and the future was the 20th Century Limited. Everybody knew the train with the heroic silhouette. They knew it left Grand Central Terminal, Track 34, at 6:00 P.M. every day, and that a red carpet was unfurled for its passengers, people in a great rush to get to Chicago, people who seemed to hover above the troubles of the times. Night after night the ritual was the same. The curious would come out to see the Century roar through their towns without stopping; every engineer along its route knew it was his duty to get out of its way; and teenage girls would be there when it arrived, on the chance they might see a movie star.

Everybody knew the train, but not its designer. Henry Dreyfuss had a penchant for brown suits and some earnest theories about design uplifting man-



Dreyfuss created better vistas by lowering the height of the window-sills in the observation car, in which he placed an odometer and a speedometer so passengers could track their journeys. A panorama of the New York skyline separates the car's lounge and observation sections.

COURTESY LUMINATOR MASS TRANSIT PRODUCTS



COURTESY LUMINATOR MASS TRANSIT PRODUCTS

ABOVE: Responsible for every last detail, Dreyfuss made his mark on such items as the dining car's dinner service, menu covers and matchbooks. The car doubled as an after-dinner nightclub, Cafe Century, with its white overhead lights switching to red in the evenings.

BELOW: The 20th Century Limited passing through Elkhart, Indiana. Dreyfuss left the locomotive's drive wheels exposed and clad the cars in hues of gray and blue for a seamless appearance. He asserted that he wanted the streamlined train to look "luxurious and dignified."

kind. He was born in 1904, and by the time he committed suicide with his gravely ill wife in 1972, most Americans were living with a houseful of Dreyfuss originals, though they did not know it. The Bell telephone, the Big Ben alarm clock, the Honeywell thermostat—Dreyfuss made a life of refining everyday objects into icons.

The trains came early in his career. With a modest project in 1936, Dreyfuss showed the New York Central System that modern design could improve its image and its revenue. As a reward he was asked to create an entirely new fleet for the esteemed Century—10 locomotives and 50 Pullman cars—to debut in June 1938. Dreyfuss worked with almost pathological restraint, transcending the mindless fashion for streamlining, mixing images of the Machine Age and the Stork Club as only he could. The Century's steam locomotive wore a shroud often compared to a Spartan warrior's helmet, its six huge driving wheels pierced with holes and painted aluminum to attract the eye; and at night the churning wheels were lighted. Dreyfuss understood that his locomotive, which would become one of the most photographed symbols of the era, created drama enough. The rest of the exterior was simplicity itself. It had all the self-assurance of a well-cut gray

continued on page 333



COURTESY NATIONAL NEW YORK CENTRAL RAILROAD MUSEUM

A NEW LOOK AT A RESIDENCE PUBLISHED IN *ARCHITECTURAL DIGEST'S* AUGUST 1981 AND SEPTEMBER 1988 ISSUES

VALENTINO

THE LEGENDARY COUTURIER AT HIS LUXURIOUS APARTMENT IN ROME



"My house is quintessentially Roman, with a true southern disposition," says Valentino (right, in 1988). "It gives onto gardens in all directions, and in summer it is completely open." The couturier, who also has residences in New York and London, bought the villa in the early 1970s.

For all his formality, his Old World elegance, his evident love of ceremony, Valentino Garavani is on a first-name basis with the rest of the world. To anyone who has ever bought a product he designed, this distinguished couturier with a clientele that includes royalty, movie stars and women who travel in the highest international social circles is known simply as Valentino. His villa in Rome, near the Appian Way, betrays a similar contradiction: the tension between a sophisticated appreciation of many periods and cultures and a cozy familiarity.

Architectural Digest first visited Valentino in August 1981, nine years after he had bought the house. His subsequent renovation, in collaboration with the interior designers Renzo Mongiardino—with whom he had worked on his first apartment in Rome—and Adrian Magistretti, in association with Cesare Rovatti, rendered the space much more theatrical than it had been, with marble floors and massive columns in the living room. "My initial ideas were very precise," he says, "and I orchestrated everything the way I imagined it, with the help of these great designers."

In contrast to the grandeur of the public areas, the master suite was conceived as a warm and intimate retreat, full of treasured souvenirs, personal memorabilia and

1988

RIGHT: **Renzo Mongiardino, who worked on the villa's décor, gave the living room an exotic feel. The Italian lacquered and gilded table holds figures of Chinese dignitaries from the Royal Pavilion at Brighton. The jardinieres are 18th century. Colefax & Fowler drapery fabric.**



Interior Design by Renzo Mongiardino and Adrian Magistretti
Text by Holly Brubach Photography by Derry Moore and Robert Emmett Bright





LEFT: Mongiardino had the small dining room painted and stenciled, taking his inspiration from an 18th-century Sicilian veranda. A Miró watercolor hangs above a chest inlaid with mother-of-pearl. The antique busts are terra-cotta. The wicker chairs are by Mongiardino.



ABOVE: A collection of blue-and-white Chinese porcelain is displayed in the dining room below one of a pair of 18th-century Chinese paintings on rice paper. "Each of my houses has a different personality," Valentino says. "This one is most influenced by my love of China."

portraits of friends. The predominance of red was, in retrospect, an exercise in the color that in fashion has come to be irrevocably identified with Valentino. His fondness for it grew out of his experience as a young man on holiday in Barcelona. "I went to the theater," he recalls, "and all the women were dressed in black, with black mantillas. Suddenly, in comes a lady in a red dress, with a red mantilla, and all eyes turned to her. And I found that so impressive, the strength of that woman, that I vowed from then on my color would be red." Indeed, among the paintings in Valentino's collection is one titled *Woman Dressed in Valentino* by Fernando Botero, which hangs in the living room: Seen from the back, she is wearing a one-shouldered red dress.

In September 1988 *Architectural Digest* returned to Valentino's house to record his revision of the living room in particular, which had been transformed. Reflecting his long-standing love of China, a black coromandel screen now served as a backdrop along one wall, juxtaposed with a pedestal table, a 19th-century Italian giltwood armchair and an antique French floral needlepoint carpet and upholstery fabric printed in a Victorian-style pattern of roses on a black ground. In his interiors as well as in his fashion, Valentino mixes disparate elements with a sure command. "I love the fabric research, the colors, the details," he explains. Though he continues to "refresh" the décor, replacing fabrics and rearranging furniture, the atmosphere remains true to his original conceptions.

He is a constant shopper with an avid eye, always on the lookout for some new addition to his collections of cloisonné, antique teapots and Russian and Chinese celadon porcelain. Wherever he travels, he tours shops and galleries—sometimes, he says, when he's not looking to buy, just for the visual pleasure of discovering something new. How did someone schooled in one tradition become so expert in another? "By collecting houses, I suppose," he answers with a laugh.

Valentino maintains an apartment in New York, a chalet in Gstaad and residences in London and Paris (he has just sold his house on Capri) in addition to his yacht. But the villa in Rome has a unique character, which he attributes to the fact that



the ceilings aren't extremely high, the proportions not so grand, and that nearly every room has windows and doors that give onto the surrounding gardens. "I wanted to take advantage of the beautiful Roman light," he says. "This is a southern house, for a milder climate."

It is also a house well suited to entertaining. When *Architectural Digest* looked in on Valentino in the 1980s, he often hosted enormous buffet suppers on the terrace in summer, or in a large screening room on a lower floor in winter. Today, however, he prefers small dinners, for 12 friends at the most. As the empire he founded has grown more complex, his life in Rome, its headquarters, has become compressed. "I come here to design the collection," he explains. "I'm constantly under pressure, with so many deadlines. It's work work work work work, and then most evenings a tray in front of a TV." Meanwhile, the house has gradually, almost imperceptibly, adapted to this change in the scale of his life. □

1981

A 17th-century northern Italian painting is featured in the intimate sitting room, which, like the master bedroom, was designed by Adrian Magistretti with Cesare Rovatti. The tufted silk chairs are Victorian. The desk and chair are Regency. On the floor is an Aubusson rug.


In his interiors as well as in his fashion, Valentino
mixes disparate elements with a sure command.
"I love the fabric research, the colors, the details."



"Mongiardino took my fascination with Chinese culture and used it as a decorative element in the house," says Valentino. THESE PAGES: Qing Dynasty portraits on silk highlight the richly colored and patterned master bedroom. The bed is 19th century. The chaise is 1830s Italian.

"I believe that architects
should design gardens
to be used,
as much as the houses they build,
to develop
a sense of beauty
and the taste
and inclination
towards the fine arts
and other spiritual values."

—*Luis Barragán*
ARCHITECT



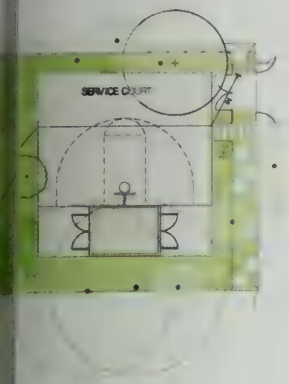
Graham Gund

In the architect's Massachusetts garden, "things are planted by color, at an angle, creating movement—as if an Impressionist painted broad strokes across the ground."



"Isamu Noguchi's six-foot-diameter paper moon capturing air and emitting light… Simplicity!"

—*Mimi London*
INTERIOR DESIGNER



Mark Pollack

The fabric designer's Elan Collection includes homages to "the upholstery in the waiting room of my childhood dentist—a great diversion from imminent pain—and animal patterns from Italy."





Carlo Mollino

The famed Italian designer's circa 1959 brass ceiling lamp, for the entrance hall of the Lutrario ballroom in Turin, has a rotating sphere.



Walton Ford

His works depicting birds are a favorite of Alan Wanzenberg's. The 1997 oil *Dandi*, which hangs in the architect's New York residence, is "Audubon-influenced—both fantastical and surreal."



RIGHT: Facing the Mediterranean, the Grand Marina Hotel stands in the heart of Barcelona's old port. Pei Cobb Freed & Partners created the structure so that each of the guest rooms has a recessed balcony. The interiors were designed by GCA Arquitectes Associats.

OPPOSITE: A spiraling staircase swoops into the first-floor lobby, where *Aire de Mar* by Catalan artist Albert Ràfols-Casamada hangs above the desk. "The staircase gives the space a real sense of drama," says Henry N. Cobb. BELOW RIGHT: A cherrywood wall highlights the bar.



HOTELS

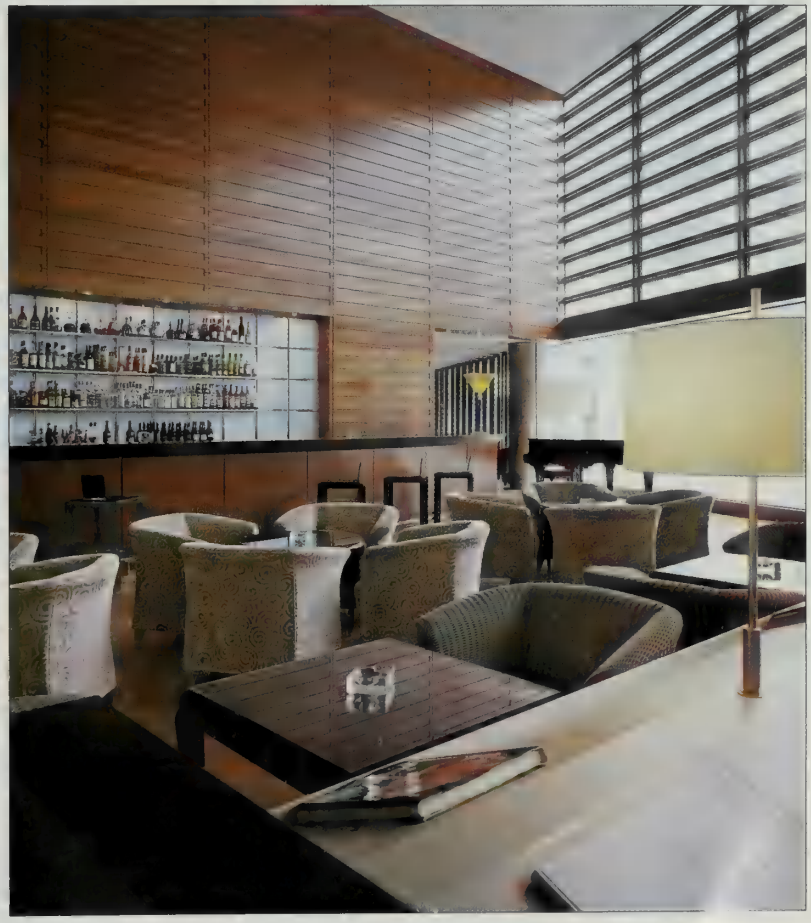
Grand Marina

WITH MODERN FLAIR AND NAUTICAL TOUCHES, THE BARCELONA HOTEL IS A CATALAN ORIGINAL

Architecture by Pei Cobb Freed & Partners/Interior Design by GCA Arquitectes Associats
Text by Michael Frank/Photography by Vincent Thibert

For a brand-new building, Barcelona's sleekly elegant Grand Marina Hotel has an intricate—but also quite interesting—history. The structure was originally conceived to house offices in the city's new World Trade Center, which was itself conceived as a way of revitalizing the old port, whose commercial activities, as is typical of urban ports throughout the world these days, had been moved out of the center of town. "You might call it a case of adaptive reuse before the initial use actually took place," says Henry N. Cobb, a founding partner at Pei Cobb Freed & Partners, the firm responsible for the World Trade Center design.

"When the steel framework was already up, the building's purpose was changed. We had to rethink, from the outside in and the inside out. But the curious thing is, I believe





we ended up with a better hotel this way than we would have if we'd set out to design one from the start."

What happened was this. When in 1989 the port authority of Barcelona undertook a substantial reinvention of the Moll de Barcelona, the city's port, there was a law forbidding the construction of hotels within 656 feet of its shore. The original complex, then, was designed to house conference facilities, terminals for cruise ships and offices. "With all the cruise ship traffic, the location was ideal for a hotel," Cobb observes, "so when, more or less midconstruction, the law changed, we welcomed the opportunity to fit a hotel into the scheme."

Architecturally speaking, hotels tend to be quite narrow structures, whereas office buildings are much deeper, so the biggest challenge Cobb and his associates faced was what to do with this extra depth. Their solution was to pull the building back and give each room a balcony that was recessed into the structure. "This clearly sets the hotel apart from the other buildings in the complex," Cobb explains. "It creates beautiful light and shadows in each room and an overall shiplike sensibility, which for obvious reasons we favored."

Indeed, a gentle nautical theme pervades the hotel, but



LEFT: A rectangular upholstered niche creates a built-in headboard for the bedroom of the Presidential Suite. "We wanted minimal transitions within the space," says GCA's Josep Juanpere Miret, "hence the receding doors." A "butterfly" desk stands outside the bedroom.

BELOW: Dark fabrics play against the maple walls of the suite's sitting room, where black-and-white photographs are displayed. "We didn't want traditional prints on the walls," says Miret. "We wanted something that captured the Barcelona of today." BOTTOM: The suite's bath.





the Grand Marina, part of the Hotusa hotel group, is at the same time quintessentially Barcelonan in its attitude: It remains in respectful scale to Las Ramblas, the great boulevard that ends nearby in a monument to Columbus; it frames—and defines—a large courtyard; and its mixed use is typical of the city, where life



is famously around-the-clock and buildings are worked in, slept in, dined in, partied in—sometimes all at once.

Because of its close relationship to the trade center, the hotel has two lobbies: The first, at ground level, connects the hotel to other parts of the complex; the second, reached by a dramatic spiral staircase, is the hotel lobby proper and offers access to the dining room, lounge, bar and outdoor terrace.

According to José Bruguera, the project manager in charge of design, a major architectural concern was the relationship between indoor and outdoor space. "Barcelona is blessed with its weather," he points out. "We wanted guests to be aware, but in a filtered way, of the air, the light, the city and the sea. It was the same with the balconies in each room—they are typical of the Mediterranean, typical of ships, but not so typical of city hotels. As befits its location, the Grand Marina is really in between a city hotel and a resort hotel."

Finishes in the common spaces were a collaboration between the architects and GCA Arquitectes Associats, a local design firm responsible for appointing each of the 235 guest rooms and 39 suites. Josep Juanpere Miret and his colleagues extended the nautical connection by seeking out a palette, materials and furniture that would lend themselves to a tailored, contemporary approach. Warm, natural colors predominate. The liberal use of wood—Canadian maple, beech, cherry—alludes to Spain's long

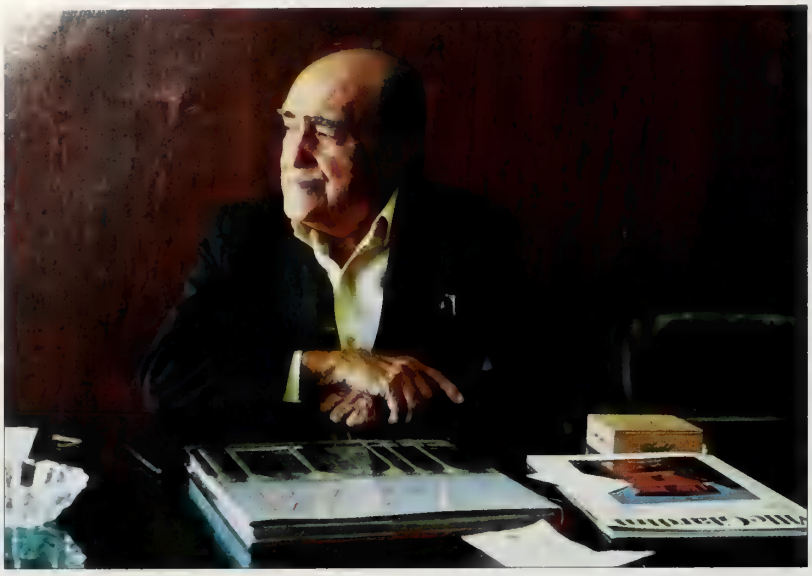
OPPOSITE: The entrance to a guest room is marked by clean lines and warm-toned materials. ABOVE: The designers aimed for "a strain of modernism, a strain of elegance and a strong connection to the sea," says Miret. Bright fabrics add accents and reflect the colors of the water.

RIGHT: Surrounded by a tropical-wood deck appointed with padded lounge chairs, the swimming pool overlooks the activity of the port. "Barcelona is a city that tries to be cutting-edge, awake and alive," Miret remarks. "We wanted a sense of that in the hotel."



trade (and of course colonial) connection to the Americas, while leather evokes what Miret calls "the sight, the texture, the scent of travel—think of luggage and luxury cars and steamships of another era."

But the Grand Marina is fully rooted in our era. Artwork—mainly photographs—was selected from a competition whose goal was to find a fresh slant on Barcelona. Furniture, almost all designed specifically for the hotel, has clean lines and a well-scaled brio. In the guest rooms, doors recede rather than swing, while curtains drop down from behind a soffit and headboards are integrated into walls. "The interiors enter into conversation with the architecture," Miret explains. "And that is how it should be, in hotels as everywhere else." □



RETO GUNTU

LEFT: Oscar Niemeyer, who still works from his native Rio de Janeiro at the age of 95, was a key figure in the design of the city of Brasília and reigns as one of modern architecture's towering influences. BELOW: In 1954 he completed his own house in Rio's São Conrado district.

Though Niemeyer was an early disciple of Le Corbusier's, he would come to reject the International Style's devotion to the straight line. RIGHT: The house's living/dining room celebrates organic forms, with walls that curve and a playfully encroaching boulder.



HISTORIC ARCHITECTURE

Oscar Niemeyer

THE BRAZILIAN MODERNIST'S OWN FREE-FORM MASTERPIECE ABOVE RIO DE JANEIRO

Text by Alan Hess/Photography by Alan Weintraub





In 1956 newly elected Brazilian president Juscelino Kubitschek made one of his first postelection calls, to the home of architect Oscar Niemeyer in the hills above Rio de Janeiro. Kubitschek was already a Niemeyer patron; 16 years before, as mayor of Belo Horizonte, he had commissioned the young modernist to design several small but revolutionary public buildings for the suburb of Pampulha.

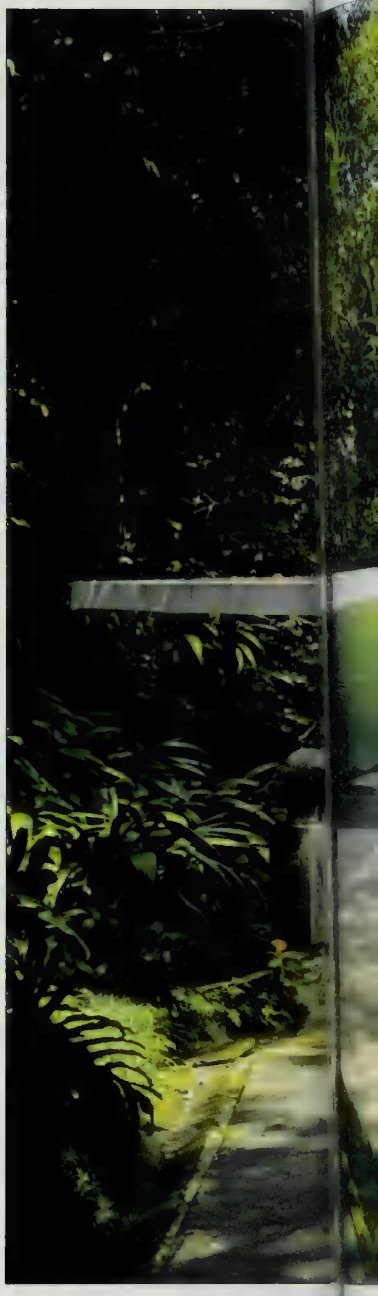
As the new chief executive strode down the pathway (artfully landscaped by Roberto Burle Marx), the curvilinear white concrete roof of Niemeyer's house emerged from the forest. It seemed poised in the air, mirroring the voluptuous clouds hanging over the distant Atlantic horizon. Below the floating roof lay a pool as still as a forest pond. A giant boulder rose from the paved terrace and "broke" into a glass wall of the house, bringing nature indoors in a truly monumental way. Sky, mountain, water: The mesmerizing architectural tableau distilled the essence of the Brazilian landscape, the Brazilian character, the Brazilian future.

Which was precisely why Kubitschek was here. As he and Niemeyer drove back to town, he revealed his desire to have the architect take on what would become one of the most ambitious projects of the century: the design of Brasília, the new capital of Brazil. Using all of the daring, invention and promise embodied by this small house, Kubitschek intended to capture the attention of the world.

BELOW: In the living/dining room, Niemeyer built glass walls and also kept furnishings to a minimum in order to emphasize the space's relationship to the natural elements surrounding it. The interior walls are made of Brazilian wood; the floors are crafted from ceramic tile.

RIGHT: Niemeyer is regarded as a pioneer of the "free-form" style of modernism, which employed sinuous, undulating shapes—reflections, he said, of the curves he saw everywhere in the Brazilian landscape. The turn of the swimming pool echoes that of the roofline.





Niemeyer's shapely design was not the first stone to be thrown at the glass Bauhaus box, but it was the first to be cast by an anointed prince of the realm.



The house, built in 1953 and 1954, had already garnered fame—and infamy—in the world architectural press. In a profession dominated, at the time, by the Bauhaus right angle, many critics thought its curves scandalously and self-indulgently arbitrary. "Your house is very beautiful, but it is not multipliable," Walter Gropius chided Niemeyer—as if beauty alone were insufficient justification for great architecture.

The house is really just a clearing in the forest, made habitable thanks to

LEFT: Stairs in the living/dining room lead down to a level comprising four bedrooms and a sitting room, featuring a chaise designed by Niemeyer in the late 1970s.



a structure that has been reduced to the simplest but most elegant fundamentals. The roof, lifted onto steel columns, provides shade from the tropical sun and shelter from Rio's torrential rainstorms. A broad terrace allows sunning and views of the ocean and surrounding mountains. Beneath the marquee, the living/dining room and kitchen are arrayed according to their own free-form logic. Glass walls and sliding doors complete the minimal enclosure.

Stairs descend around the embedded boulder to the hidden lower floor, which contains a sitting room, bedrooms and baths. In contrast to the glassy pavilion above, the downstairs has the feel of a cave, with the windows as prismatic picture frames set in the solid walls.

Niemeyer's shapely design was not the first stone to be thrown at the glass Bauhaus box, but it was the first to be cast by an anointed prince of the realm. The architect had learned modernism at the feet of Le Corbusier, with whom he had worked on the 1936 Ministry of Education and Health in Rio—the first fully realized demonstration of the Swiss master's skyscraper theory. Niemeyer's first house, in 1942, closely followed Le Corbusier's 1927 Citrohan concept (a rectangular white box lifted above the ground on pilotis). Eleven years later Niemeyer's second house would instead hug the ground and allow nature to flow through and blend into the design's sensuous curves and exuberant spaces.

For many years the home has been used more as a guesthouse or holiday home; Niemeyer now lives closer to his longtime penthouse office in an Art Déco building overlooking Copacabana Beach. One of the last living practitioners from the heroic age of modern architecture, Niemeyer, at 95, still works daily, still continues to build.

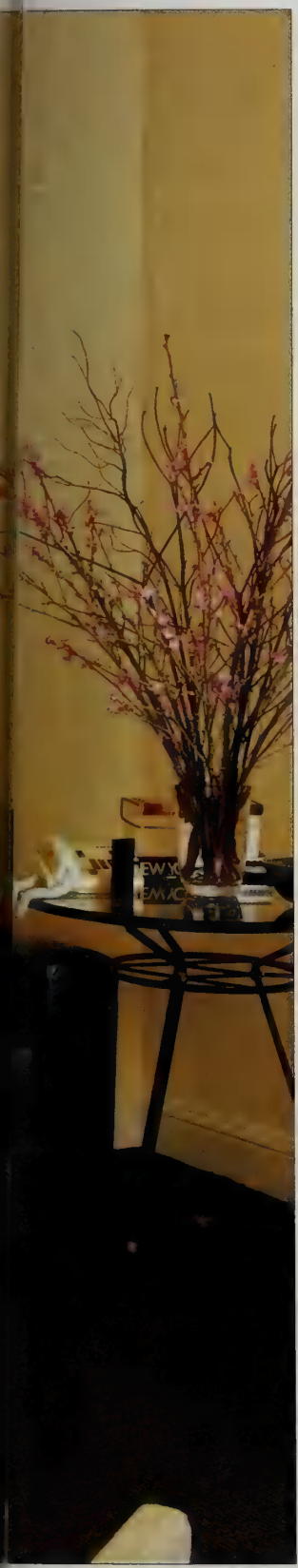
"It is not the right angle that attracts me, nor the straight line, hard and inflexible, created by man," Niemeyer has said. "What attracts me is the free and sensual curve—the curve that I find in the mountains of my country, in the sinuous course of its rivers.... The entire universe is made of curves—the curved universe of Einstein." Oscar Niemeyer's house sensually embraces nature and becomes one with it. □

"The main problem is to occupy space in the simplest and most unostentatious way possible." —*Jean-Michel Frank,* INTERIOR DESIGNER



David Mlinaric

"Overfilled rooms seem old-fashioned," the designer says. A 1930 Jean-Michel Frank sofa below a John James oil in his London sitting room has "velvet and leather together —an early-20th-century English furnishing scheme."



DAVID MLINARIC - JONATHAN PILKINGTON; BRUNSCHWIG & FILS: ANTHONY CUÑHA; COLEFAX & FOWLER: ANTHONY CUÑHA; ISABELLA TONCHI: COURTESY ISABELLA TONCHI; NANZ LEVER: COURTESY NANZ CUSTOM HARDWARE INC.



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"Furniture comes from **fashion.** Fashion has become an enormous focal point."

—Charles Allem

INTERIOR DESIGNER



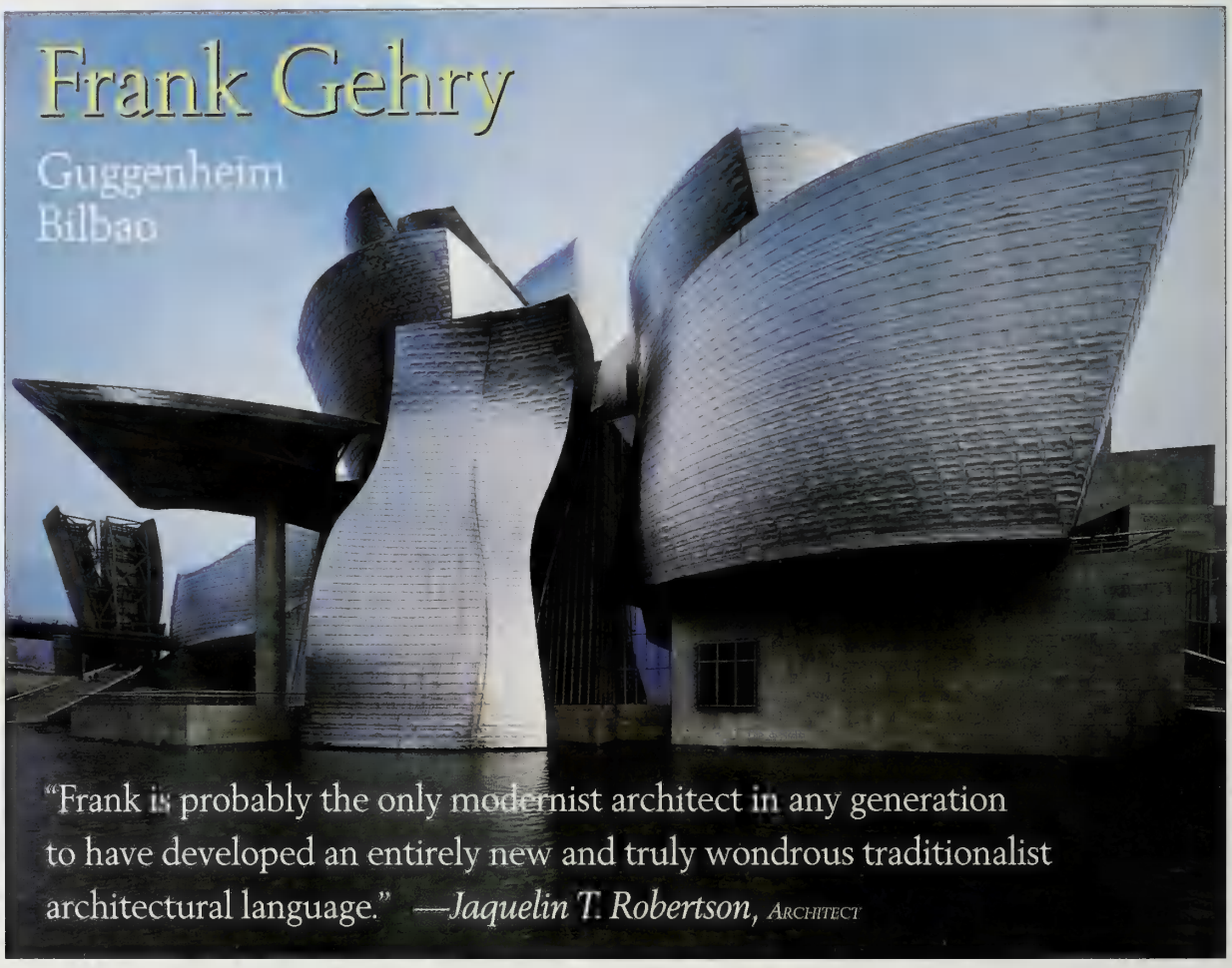
Isabella Tonchi

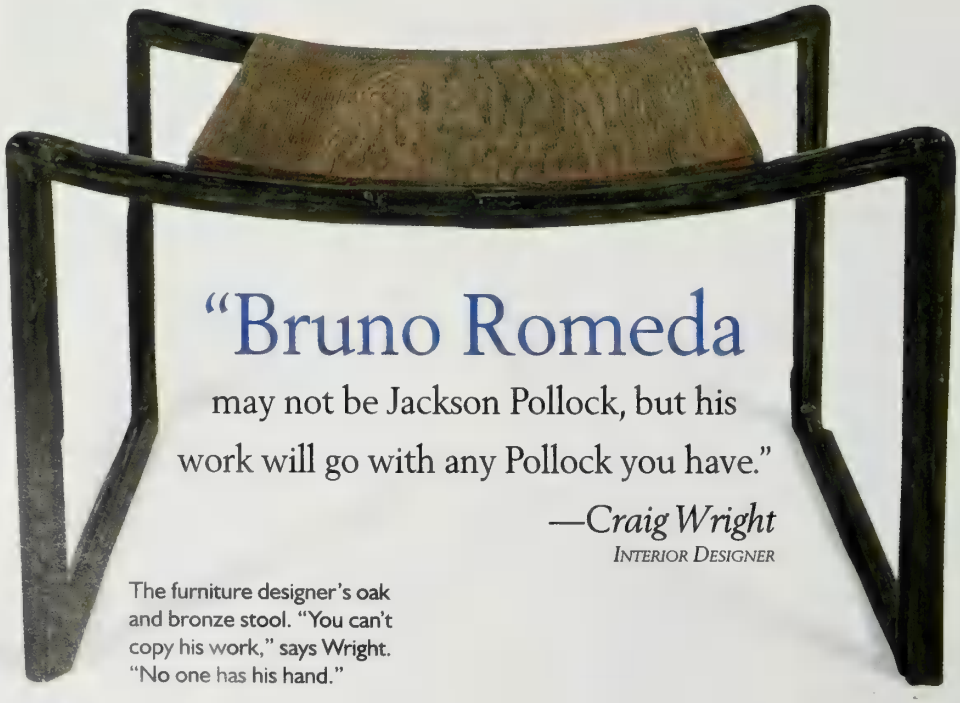
"She doesn't just follow some idea about getting this season out," architect Annabelle Selldorf says of the Milan fashion designer. "Her inspiration is philosophical and universal."



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The furniture designer's oak and bronze stool. "You can't copy his work," says Wright. "No one has his hand."

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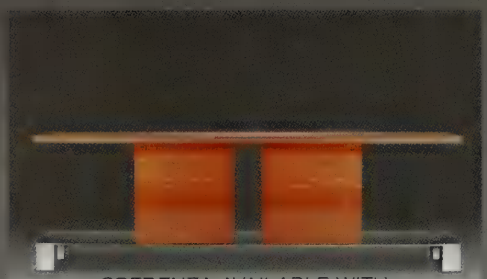
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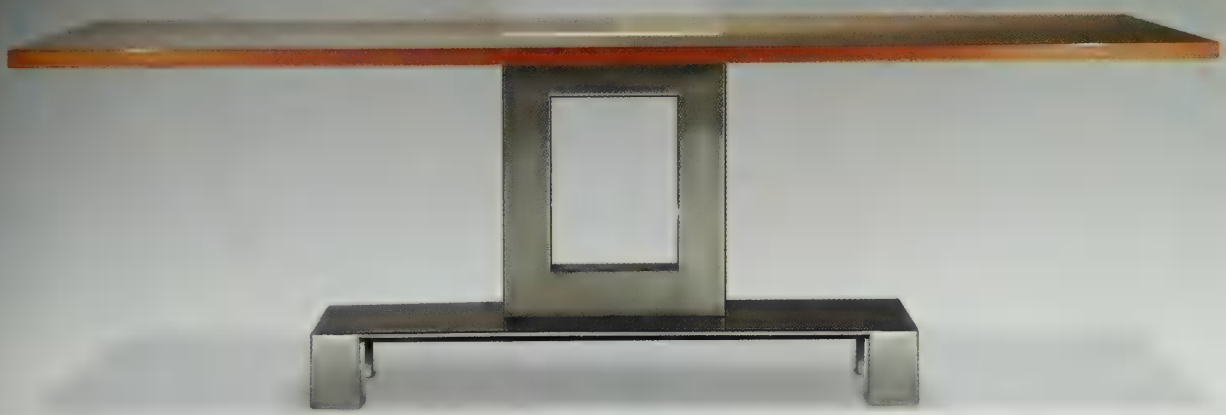
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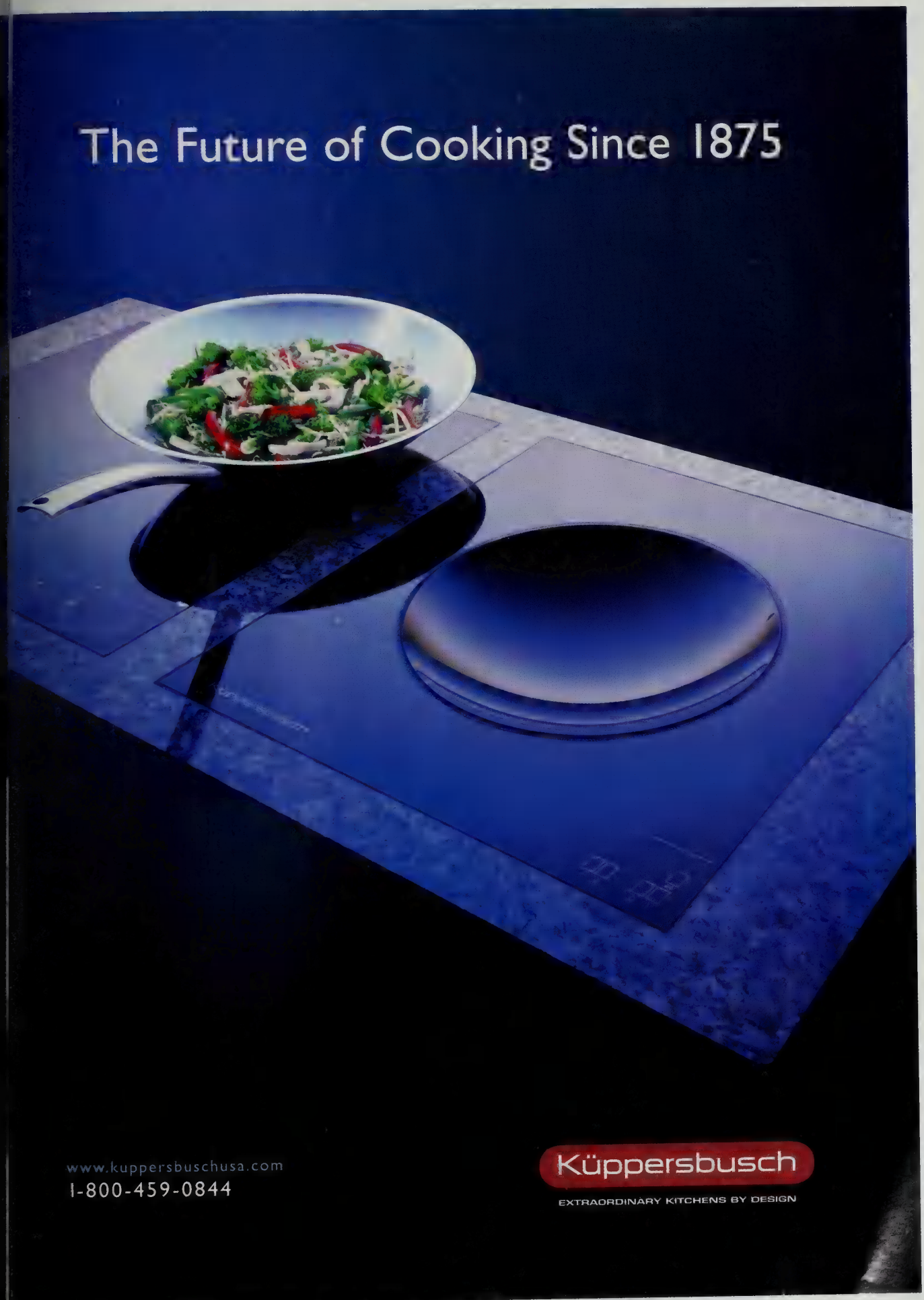
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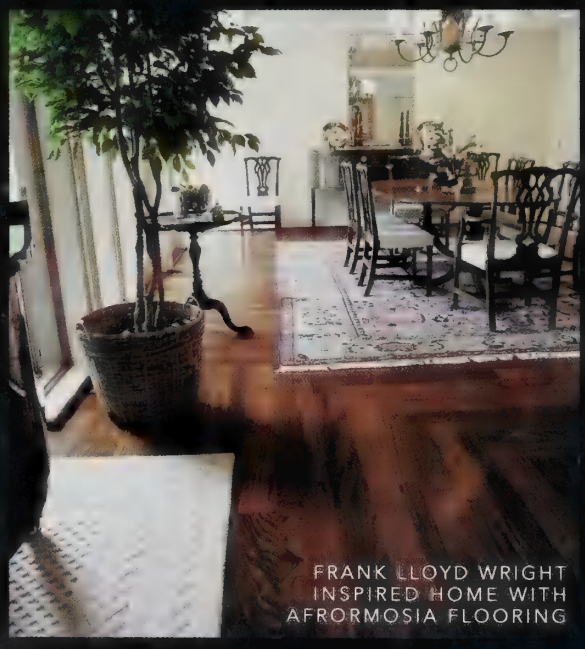
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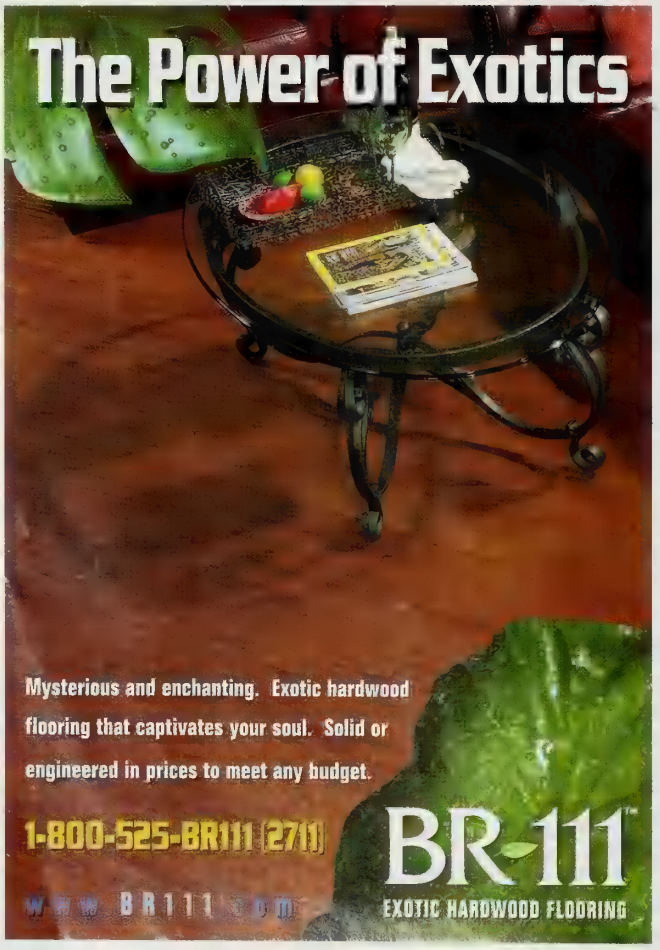
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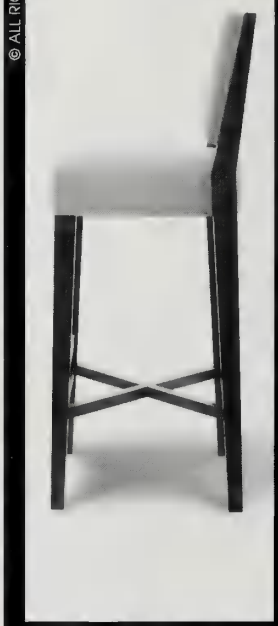
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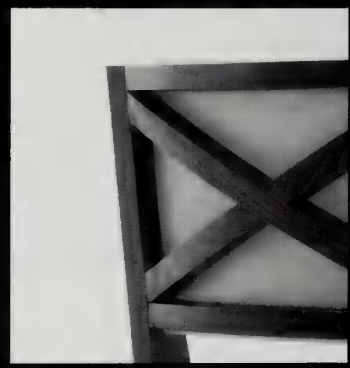
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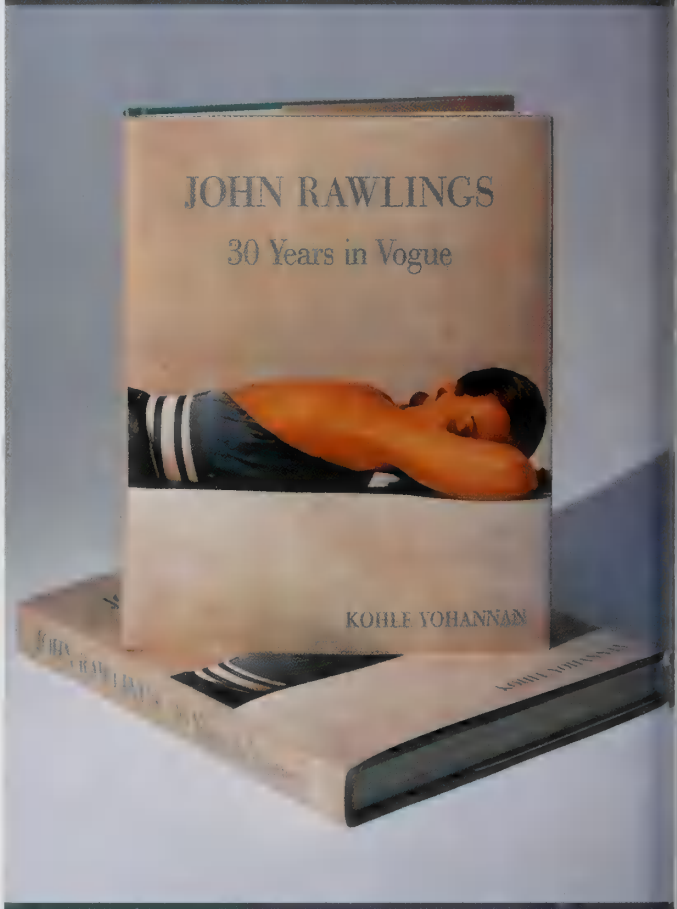
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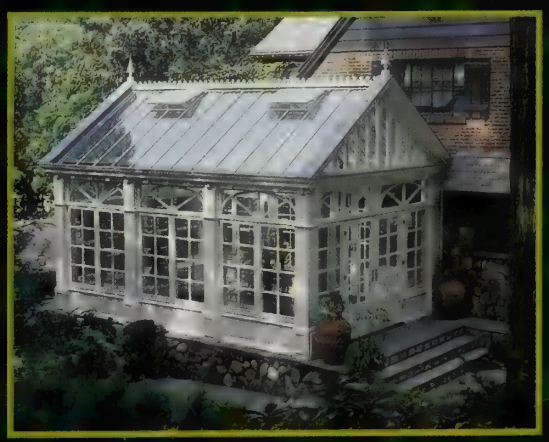


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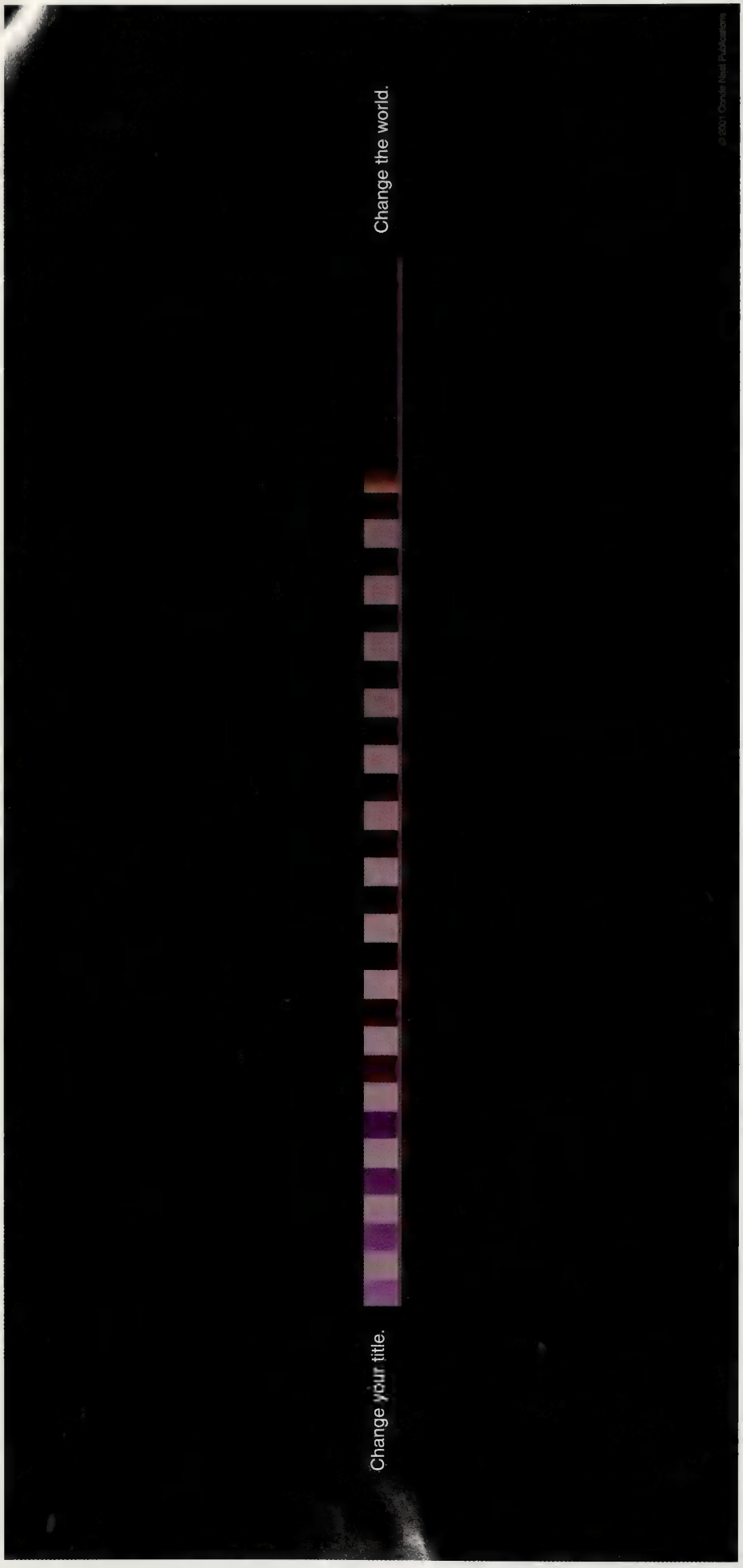
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SERENE IN SEATTLE

continued from page 281

into a private courtyard bordered by bamboo and a channel of black river rocks. The courtyard is a transitional space between the urban world outside and the tranquil world within. It leads you to a pair of fir doors. As you open them, you look straight through the house and out toward the bay.

The view was important to Olson. He installed what he calls "the magic window," a gigantic plate of glass that is anchored to the exterior in such a way that you can't see the frame. It looks like open air.

And the large living/dining area has a dramatic vaulted ceiling, which looks like a light box. "I call them light pillows," Olson says, noting that there is another one in the master bedroom. "They're inspired by the work of artist James Turrell."

Olson is a master at creating Zen-like environments. His modernism is spare but soft. Like other Seattle architects, he prefers earth tones and native materials. The exterior is clad in cedar. Inside, floors are white oak, and the doors and cabinets are fir.

When it came to designing the interiors, Olson recommended Janice Viekman, a veteran Seattle modernist who shares his devotion to detail and outstanding craftsmanship.

"I've never had a project like this before," she says. "The client had gotten rid of everything he had, so we were able to design custom furniture that was perfectly integrated into the house. He was as specific as any client I've ever had."

After nearly three years of construction and two years of interior design work, the house was finished. Heily was so pleased, he gave a party for everyone on the team. "It was really something to celebrate," he says, "a collaboration between a lot of people."

Meanwhile, another wonderful thing happened. Heily met and married Deeanna Neu, an interior designer. More good karma.

"The big surprise to me is how much she's brought to the house," he says. The couple have been buying art and spending many quiet evenings at home.

Would he ever build again? "In a minute," says Heily. Then he smiles. "Of course, being single was a big advantage on this job. I was the only decision maker." □

A TRAIN OF THOUGHT

continued from page 309

flannel suit, with blue chalk stripes and a Moderne tail sign glowing blue as it retreated up the Hudson River.

The interior made even its fashionable passengers look quaint. Dreyfuss treated it as one continuous ribbon of space, with sensations nobody had ever before felt on a train. Where there used to be corners, now there were curves. Where there used to be rows, now there were groups of furniture arranged every which way. It was a private club of gray and blue leather, with the occasional shot of rust, played against subtle gunmetal and aluminum and satin-chrome finishes.

How modern it must have seemed to enter a lounge on the Century and find black-and-white photomurals of the New York and Chicago skylines. Or to visit the dining car late at night and find it transformed into Cafe Century, its bright lights dimmed to a pale rose and your fellow passengers painting the town. Or to sit in a club chair in the boat-tailed observation car and watch the speedometer that Dreyfuss had been inspired to include. Seeing the needle hit 85 miles per hour gave passengers the same thrill they would get, four decades later, watching a digital readout on Concorde as it passed through Mach 1.

Dreyfuss designed it all: the cyclops-eye spotlighting, the gray china, the silver service incised with "speed lines"; and

> The steam locomotive wore a shroud often compared to a Spartan warrior's helmet.

everything from the red carpet to the waiters' coats wore the pulsing Century logo. Today a Century plate can make a collector lightheaded—what impression must the entire train have conveyed?

Dreyfuss restyled the Century for 1948, but nobody's heart was in trains anymore. By the end of 1967 there was no more Century. Like Astaire and Rogers in a ballroom embrace, the Century of 1938 embodied all the hopes of civilization at a moment when civilization badly needed some reassurance. We shall never see the likes of it again. □

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THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN
JUNE 2003

American Country Houses



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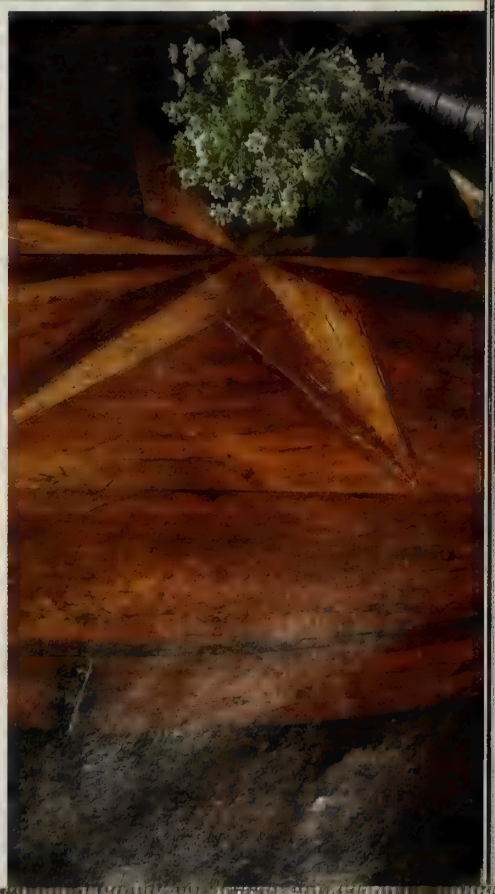
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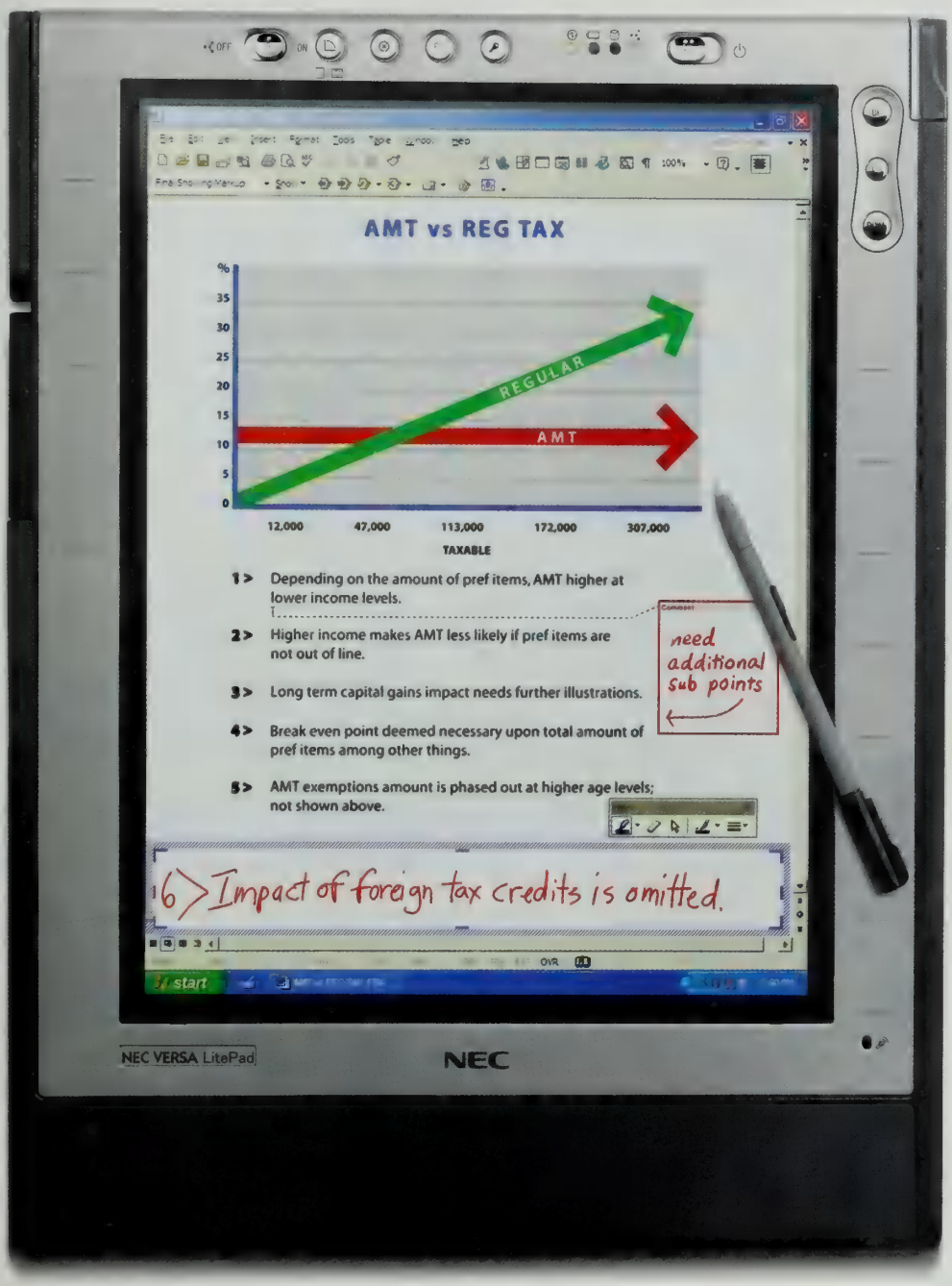


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JUNE 2003

American Country Houses





COVER: Folk art complements the living room of interior designer Elissa Cullman's Connecticut residence. Photography by Peter Aaron/Esto. See page 192. ABOVE RIGHT: On a private island off the coast of Maine, Betsy James Wyeth maintains a group of buildings as a summer retreat. Photography by Peter Aaron/Esto. See page 172.

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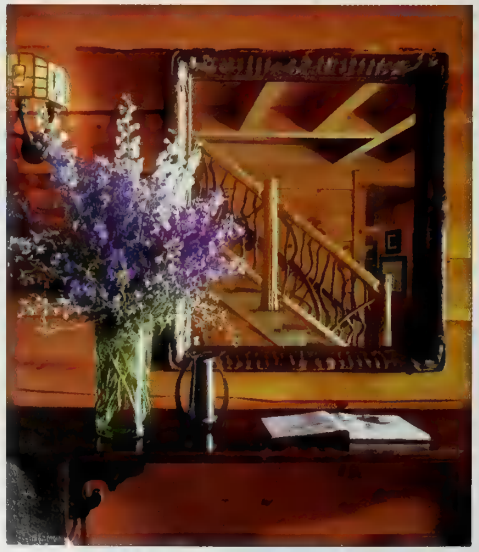
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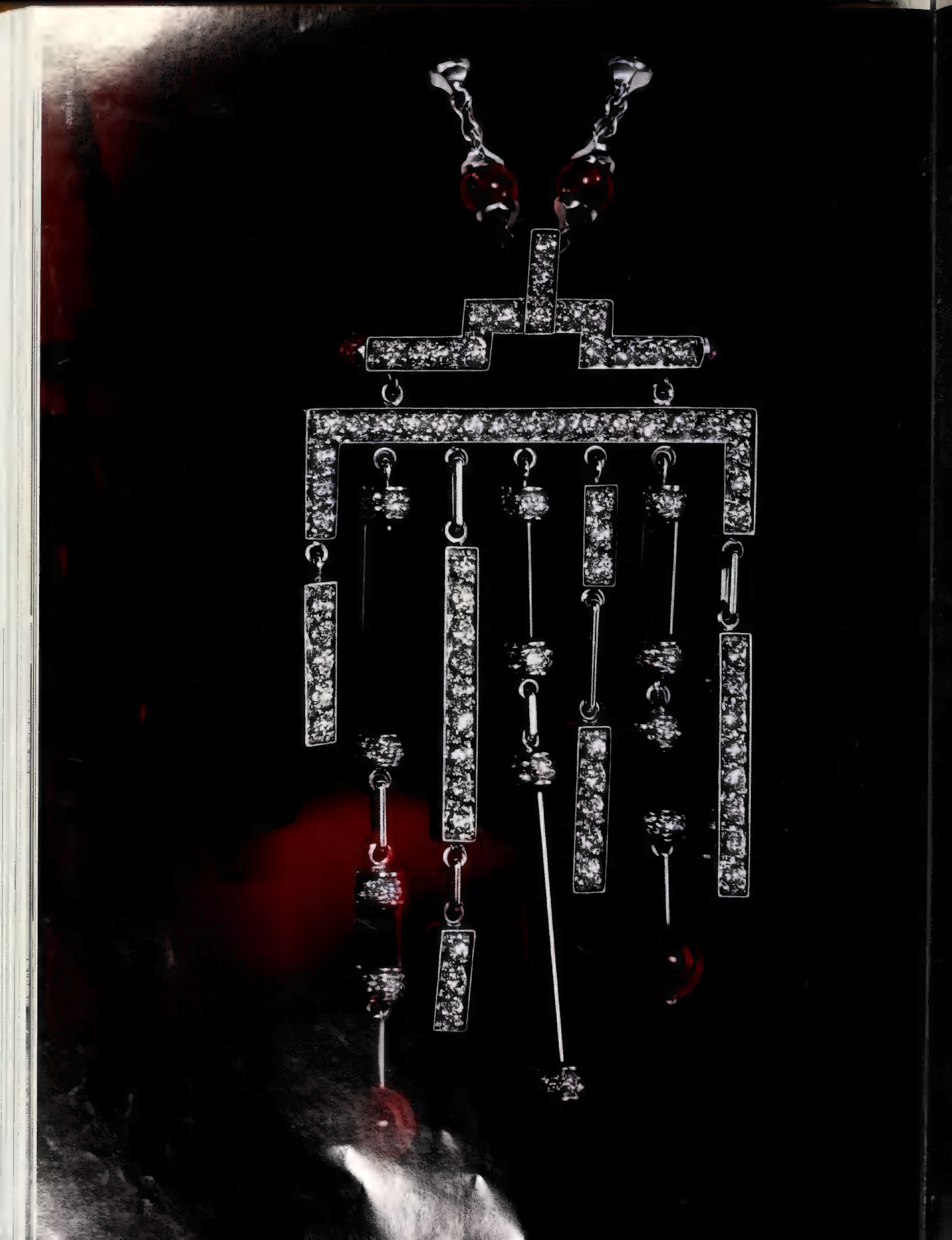
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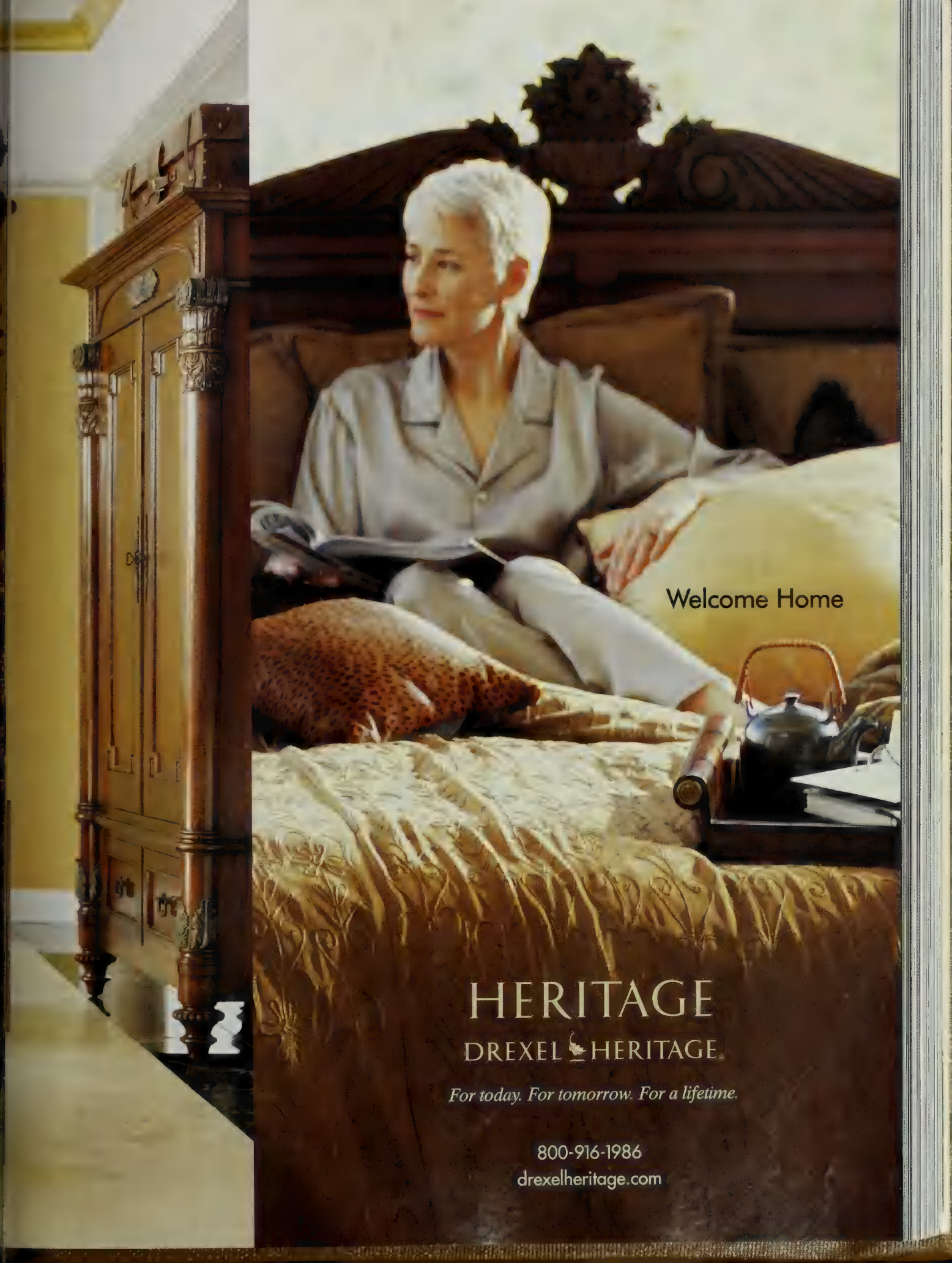
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as shopping for a Mexican wedding dress when I came across some Mexican tiles
l as trivets. A childhood memory came back to me of beautiful showers in Mexico
e entirely tiled. At the time I was a social worker and not looking for a new path, but
alized it, I was asking, "Why sell these as trivets when you can sell them as whole
" It wasn't long after that I started selling tile out of my home. Terra cotta tiles covered
floors and one of each decorative tile was displayed on my dining room table. Soon after, I visited a designer's resource room where they were oohing and ahhing over Formica rings of color. But it was through a chance encounter with a designer that I truly found my way. She was lamenting to me about some custom French lavs whose matching tile to complete a monochromatic plan had been discontinued. Again I asked, "Why not do with color for tile what Formica has done with laminates?" It was the beginning of the Ann Sacks Collection of custom tile and the birth of Ann Sacks tile, stone and plumbing.

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What a thrill and a privilege to enter the fantasy world of the Gettys ("A Tale of Two Houses," March 2003). Ann Getty has a genius for combining colors, patterns and periods. She is fearless, and I so admire that. It's nice that Gordon Getty likes the home as well. The house on Mustique, in the article that follows it ("An Outside Influence"), is such a lovely contrast—simple, clean, tranquil and elegant.

—Margaret Frank
Carmel, California

THE PERFECT PLAN

I have just finished reading your February 2003 issue, and I want to thank you for once again publishing floor plans for a number of the projects featured. I feel that these small but exquisitely clear diagrams add immensely to the value of your articles for architects and designers—and possibly for many of the general readers, too.

Peter Moy
Ottawa, Ontario, Canada

DESIGN INTERVENTION

I loved Arnold Scaasi's house in Palm Beach ("Where Color Is King," February). I especially loved the coral in the entrance hall, because I've been wanting to use that color in my house for years but haven't had the nerve.

Kim Tuzzo
Amherst, New York

ZAHA HADID

In the September 2002 issue you ran a feature on Zaha Hadid that I found quite compelling ("Architecture: Coiled to Spring"). I have been following her rise to the mainstream during my three years studying architecture. I believe the very fact that she is a successful woman in a highly competitive male-dominated field makes her a role model for all women in the architecture profession. Architecture for the 21st century is evolving into an intricate interplay of connected forms that respect the past and challenge the future while interacting harmoniously with the existing landscape. Her work has become for me one of the most important precedents in urban design because of her skill in creating a union of art and architecture.

Becky McWilliams
Bristol, Rhode Island

A STUDENT'S INSPIRATION

I know you don't know it, but you're an inspiration to me. *Architectural Digest* is one of my major reading materials. I am a 15-year-old girl, and my dream since the sixth grade has been to be an architect. Reading your magazine gives me great ideas and shows me that I can really do it. I have been drawing and designing houses since I was younger, and I even built a small house in my backyard for my younger siblings to play in. I started writing a paper about my career choice, and with the information I found in your pages, I was able to write a paper that my teacher said was one of the best she had ever seen.

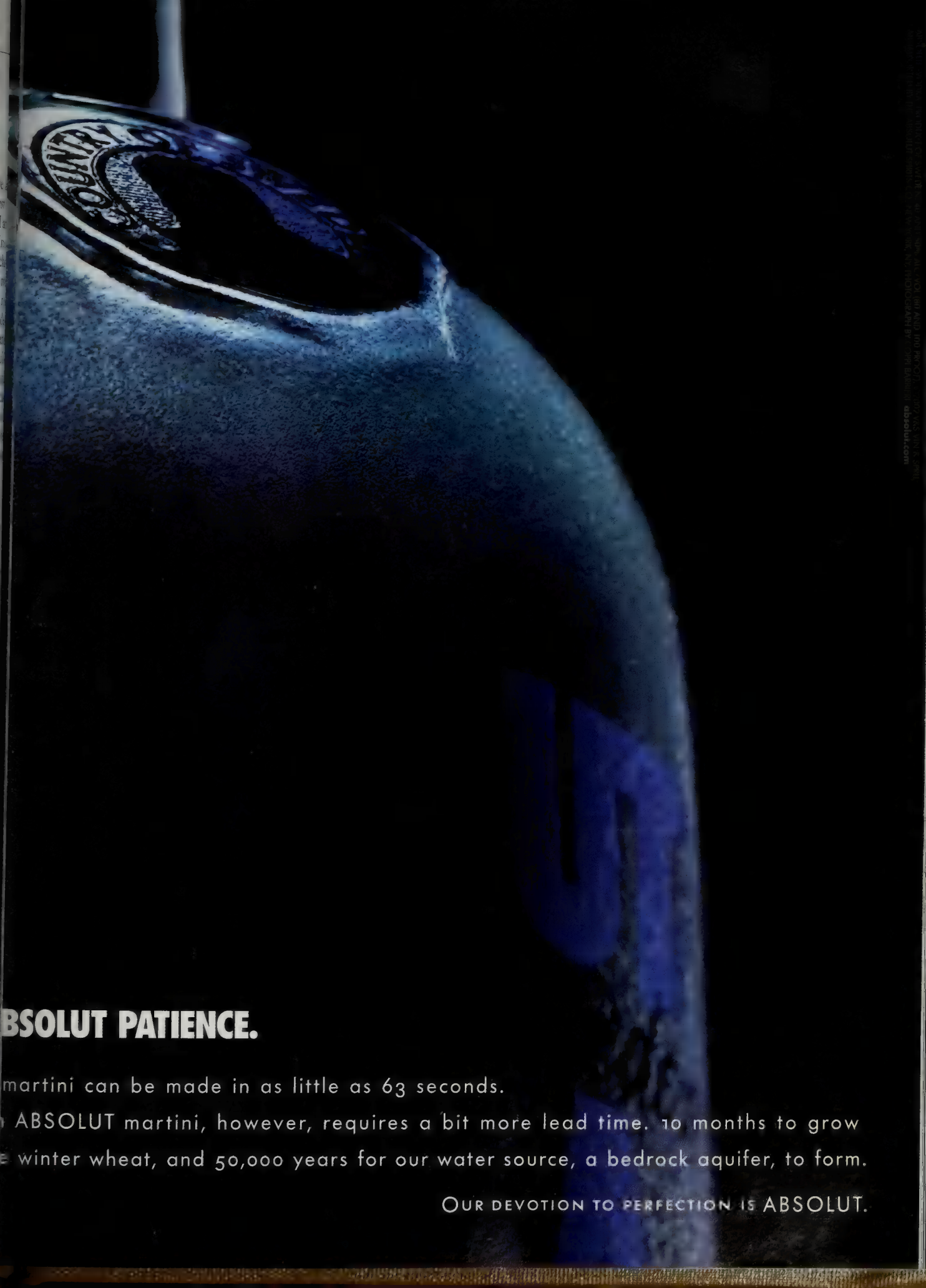
Kaielah Moses
Via E-mail

A PLAY OF LIGHT

In the January 2003 issue, in Paul Vincent Wiseman's comments on Sir John Soane's house in Lincoln's Inn Fields in London, he mentioned how Soane spilled light into his rooms in the early 19th century with the use of skylights and clerestories. He didn't mention how Soane was able to maximize light by using mirrors in the deep sides of window embrasures. The picture of the breakfast room shows the convex mirrors around the skylight and at the upper corners of the room. Also, on close examination, one can detect the thin strips of mirror on the edges of the bookcases and along a partition at the left of the photograph. People who cannot invest in structural changes to their homes can copy his example and, by the use of many small mirrors in strategic spots, bring life and light to home decoration. Soane also added wall panels to display his art collection that opened to reveal additional pictures, which would be a modest investment to increase the available space in a collector's home. I have benefited by using his ideas!

Amy McKay Core
Zelienople, Pennsylvania

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Describing Betsy Wyeth's pair of islands off the coast of Maine (page 172), contributing writer Paul Theroux remarks that they are "worlds unto themselves." In one sense he's making a point about life on a happily isolated patch of earth, where time is told by tide and birdsong and where mainland woes are easily forgotten. But in another sense he's articulating the magical sense of remove that defines all of the country houses in this specially themed issue. Whether they're surrounded by water, mountains, forests, deserts or cornfields, country houses—by giving us a chance to escape from alarm clocks and city blocks—offer us safe havens in which to replenish our tired bodies and spirits. Many of them, like designer Elissa Cullman's country house in Connecticut (page 192), have served as weekend and summer retreats for decades or even generations, and have thus become the repositories of sacred family memories. Wherever they are, and however they're used, they're cherished. In this issue, they're celebrated.

***Paige Rense**, Editor-in-Chief*



PAUL THEROUX ("Betsy's World—Part I," page 172). In his first of two articles—the second will appear in the July issue—on Betsy Wyeth's pair of islands off the Maine coast, Paul Theroux writes, "The islands are like two distinct planets, made of granite and spruce trees, far enough at sea to be out of binocular range. And given the eccentricity of Maine weather, most of the time Betsy's life is obscured by a summer sea-fog, or a glow of heat haze, or lost in the dazzle of the brilliant glimmer and flash of the sun on the water." Theroux, who is a contributing writer to this magazine, is finishing a national book tour to promote his new book, *Dark Star Safari: Overland from Cairo to Cape Town*.



PETER AARON ("Betsy's World—Part I," page 172; "Spirit of Americana," page 192; "News from Home," page 210; "The House That Jack Built," page 238). "I headed over by boat, with a few sandwiches for lunch," photographer Peter Aaron tells of his journey to Betsy Wyeth's Maine islands. "Four days later I was still there, having been wined and dined on the freshest, meatiest lobster and most plump mussels I've ever had." As for snatching a portrait of Wyeth, "I was told it was not likely to happen, but she was game. In fact, it was her idea to shoot her on the barn swing. I had 10 minutes to do it. I was sweating bullets." Despite his Maine detour, Aaron was able to make it to three other destinations seen in this issue: designer Elissa Cullman's house in Connecticut, publisher Fred Drasner's 18th-century house in upstate New York and designer Jack Lenor Larsen's oasis in East Hampton.

ROGER WADE ("Rooted in the West," page 202; "Raise High the Roof Beams," page 246). Contributing photographer Roger Wade was twice impressed by his assignments this month: Of a couple's retreat developed under the watchful eye of a land conservancy, he says, "It's a gift to all Montanans—the preservation of this special piece of ground." And Wade—currently at work on two books on rustic houses—found the owners of a group of Idaho barns "gracious beyond words."



SUSAN SHEEHAN ("Shopping: Lakeside Attractions," page 56). "Margaret McCurry admires the philanthropy of Michigan's Harbor Country," says contributing writer Susan Sheehan, a coauthor of *The Banana Sculptor, the Purple Lady and the All-Night Swimmer*. "The owners of the shop Lovell & Whyte hold an annual house-tour benefit for cancer research. Margaret told me, 'I buy a ticket every summer, and I go snooping into other people's houses—for a good cause.'"




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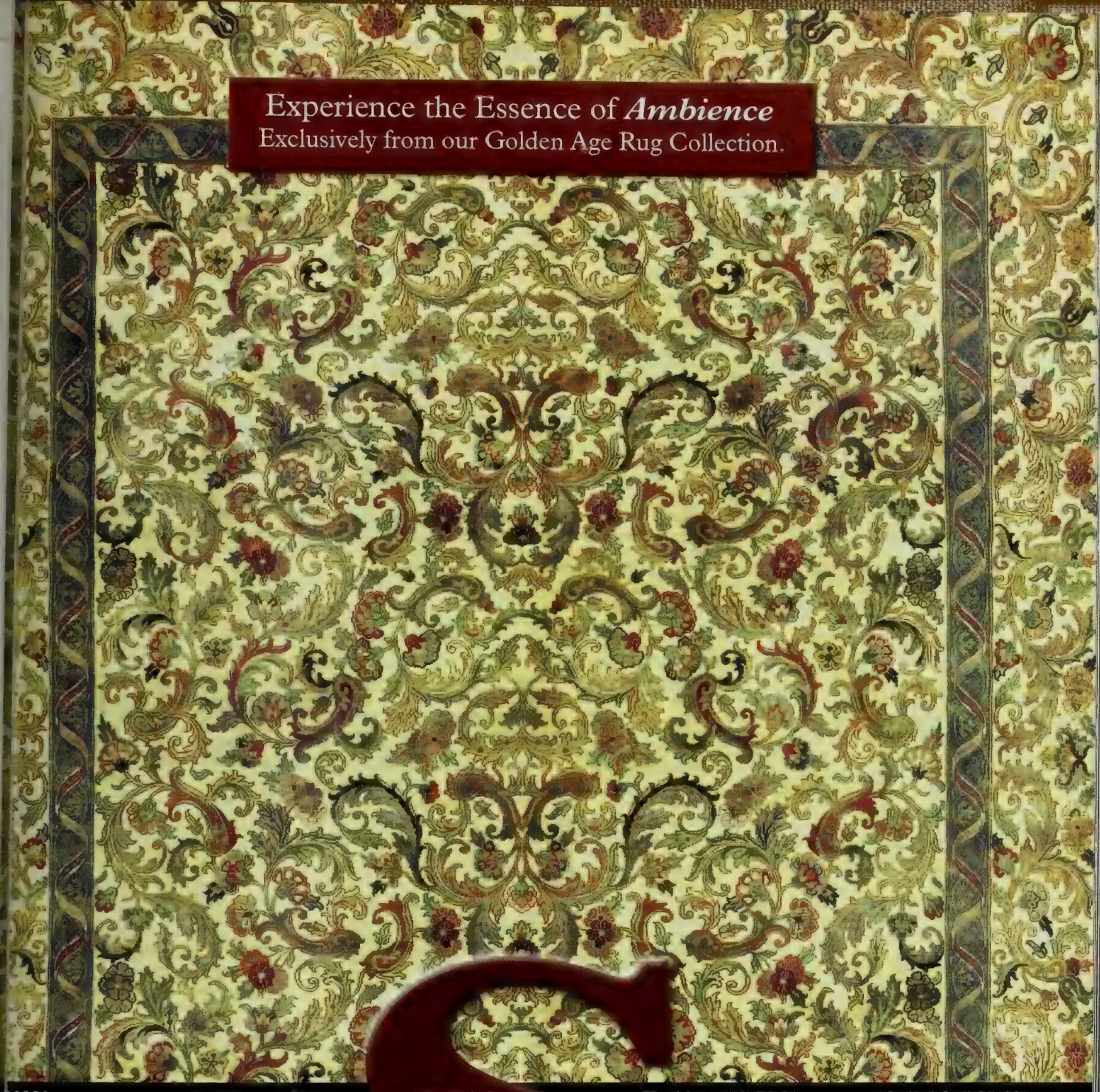
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Rustic Creations in Idaho





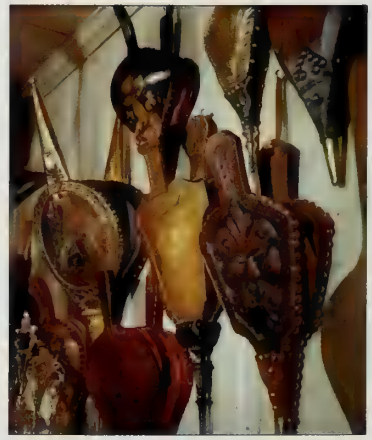
"I let the material dictate the design," says **Clair Sharp**, who crafts rustic furniture (above) for **Paul Bertelli**, design principal of Jonathan L. Foote & Associates. Using reclaimed timber or wood he's collected over the years, he builds mortise-and-tenon pieces that respect the "antiquity of the old wood." Bertelli (left, with Sharp, right) adds, "He can combine new techniques and old materials—and combine them seamlessly."

Clair Sharp, 255 W. 400 North
Tetonia, ID 83452; 208-456-3064

A Warming Trend

Donald Adamian got his start selling firewood to Harvard students in the 1970s. Now **Adams Fireplace Shop** fills six buildings with American and European antique fireplace implements. Brass and iron fenders, andirons, screens, bellows, cauldrons and tool sets are "jammed in" along with antique light fixtures, which hang from the ceiling. Designers such as **Lee Bierly** and **Christopher Drake** visit "for one-stop shopping, and other people come by every week for their firewood," says Adamian, who enjoys his work because "people can use these things to create a warmth in their houses."

Adams Fireplace Shop, 505 Concord
Cambridge, MA 02138; 617-547-3100



Left, antique European bellows at Adams Fireplace Shop in Cambridge, Massachusetts

continued on page 44

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A New Look for Antiques

What began as a hobby for partners Steve Abeles and Ray Attanasio quickly snowballed into a successful full-time business. Working in fashion merchandising, the two would "shop the world for our clothing jobs and then buy home stuff on the side," says Abeles. Five years ago they purchased a vacant 1837 church in their upstate New York neighborhood and opened **Balsamo Antiquités** (below left), where they sell 18th- and 19th-century European furniture and stone garden pieces (right). "People come to us because they like the look," says Abeles, who, with Attanasio, offers interior design services.

The look appeals to **Carleton Varney** (above left), who bought bright red boccie balls at the shop for his nearby weekend house. "It's not your typical Hudson Valley shop," he says.

Balsamo Antiquités, 3007 Church St.
Pine Plains, NY 12567; 518-398-9066



Buffalo in Bloom

While transforming a historic Buffalo, New York, house into a hotel, The Mansion on Delaware Avenue (*AD*, February 2003), Atlanta-based designer **Susan Dario** needed a little local help for the finishing touches. She called in Ben Kuhns, from **Seasons** (right)—a nearby shop specializing in floral design, garden objects and antiques—for flower arrangements and accessories. "He pays great attention to detail and quality and has a creative way of mixing color, texture and materials," she says. "The shop has an Old World feeling to it."

Seasons, 300 Delaware Ave.
Buffalo, NY 14202; 716-603-3768



"I try to create a mood in the shop," says Ben Kuhns. "People need to feel something—they have to fall in love with it."

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Lafia/Arvin's Neighborhood Find

Whether looking to outfit a cottage on the beach or an architect-designed house in Beverly Hills, **Monique Lafia** and **Chris Arvin** don't have to go far. **The Blue House**, near their Santa Monica office, has everything from antique fruitwood cupboards to woven baskets. "We've never gone there and not found something we've liked," says Arvin (above, with Lafia, at the shop).

The Blue House, 1402 Montana Ave.
Santa Monica, CA 90403; 310-451-2243

Old West Revitalized

Drawing inspiration from the designs of Thomas Molesworth and the camps of the Adirondacks, interior designer Bonnie Sherwood put her own spin on Old West style in her furniture line, **The Great Camp Collection**. Handmade with Colorado fir and specially woven tapestries, the custom pieces—from cabinets to chairs (below) to lighting—have "a classic look with a fresh approach."

The Great Camp Collection, 970-963-0786
www.thegreatcampcollection.com





A 1970 bronze, above, by Herbert Kallem, offered at Butler's Fine Art • antiques



Artful Living

When **Naomi Leff** was searching for American furniture for a client, she found it at **Butler's Fine Art • antiques**. Mary Anne Butler and her husband, Peter J. von Bartheld, fill their Long Island shop with a mix of 19th- and 20th-century art and antique furniture, most of it locally made in the 18th through 20th centuries, including a circa 1900 tramp art dresser and a 1790 blanket chest from Maine. "Each piece we sell is a work of art," says Butler.

Butler's Fine Art • antiques
303 Main St.
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LINCOLN

In the Showrooms By Jeffrey Simpson



Jerry Pair

Jerry Pair, the long-established Atlanta-based showroom (404-261-6337), has opened a large space in New York's D&D Building (212-546-9001). The latest Dessin Fournir Collection is part of its debut. The line includes the Barley four-poster bed (above), from the Kerry Joyce Collection, and the Carter wing chair, which is a Louis XVI–style chair in leather with walnut legs ending in brass sabots and casters. Among the fabric lines at Jerry Pair are Jim Thompson, Dedar, Classic Cloth and Ashbury Hides, which has a collection of leather that originates in California.



Hinson & Company

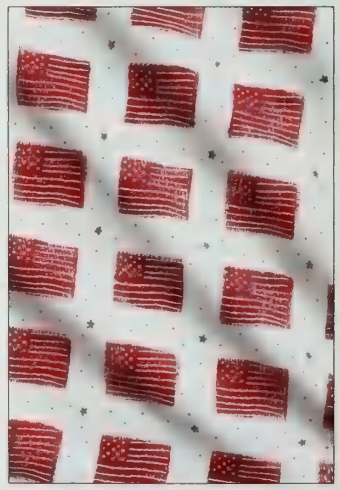
Veteran designer Albert Hadley has created his first-ever collection of fabric designs, for Hinson & Company (212-688-5538). *Pocantico* (left) has a design of large leaves printed in blue on off-white. Other combinations include coral red on off-white and charcoal gray on off-white. *Russel* [illegible] a crewelwork pattern in brown [illegible] natural.



Cowtan & Tout

Manuel Canovas, which is shown in New York at Cowtan & Tout (212-753-4488), has new designs in its signature bold colors. *Alice* has large glass pitchers and vases, filled with water, sporting a variety of white blossoms—roses, daisies, orchids and anemones—on an Alice-blue background. The pattern is usually printed on cotton but is also available on union cloth. *Dari* is a pure silk woven design of stripes in various colors.

***Alice*, above, a Manuel Canovas cotton print at Cowtan & Tout**



John Rosselli

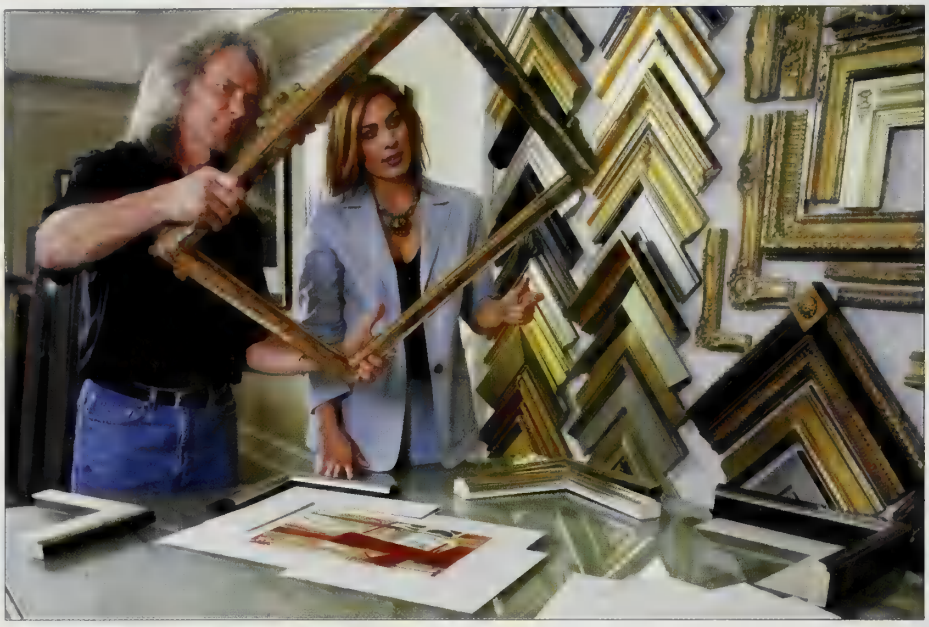
The John Rosselli showroom (212-593-2060) has vastly expanded its space in New York's D&D Building. Among the collections newly represented are Peter Fasano's hand-printed fabrics, such as *Grand Old Flag* (left), which has an uneven grid of red-and-white flags punctuated by blue stars. Fasano's *Monkey Business* shows monkeys sitting beneath coconut palms. Both are printed on union cloth, but they are also offered on silk or as wallpaper.

"Now fabrics Albert Hadley created for the Astors and the Rockefellers are available to everyone," says Harry Hinson.

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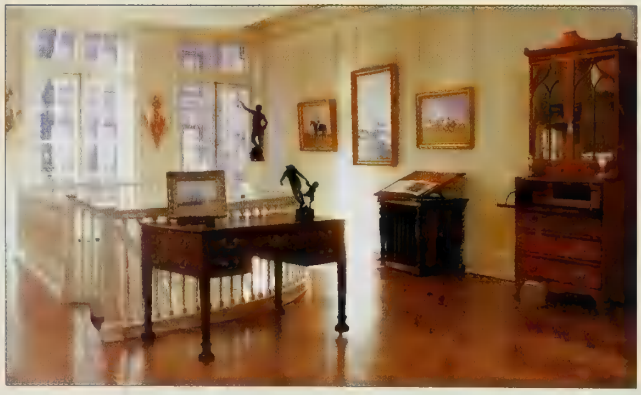


A sculpture by Myott, below, at his Atlanta shop, sits in front of a Masao Yamamoto photograph given to Myott by Elton John.



I saw a piece in a gallery, and everything about it was beautiful—the art and the frame. I found out the artist only used **Myott**," recalls **Monique Gibson**. Specializing in hand-finished custom frames, Myott, a painter and sculptor, uses his artistic background to find the best frame for a piece. "He has an inherent understanding of how a piece wants to be framed," says Gibson (above left, with Myott), who trusted him with framing the collection of one of her biggest clients. "Elton John's was one of the best collections I've worked on," says Myott.

Myott Studio
30 E. Andrews Dr.
Atlanta, GA 30305
404-233-2063



New York Premiere

Americans no longer need to travel to London for **Frost & Reed**'s 18th- through 20th-century fine art, because the firm recently expanded stateside, to a two-story Manhattan town house. The new shop, whose clients include **Mario Buatta**, displays paintings, focusing on sporting art in June, alongside antique English furniture, such as a circa 1890 satinwood secretary.

Frost & Reed, 21 E. 67th St., New York, NY 100[illegible] 212-717-2201

"Antlers are a wonderful medium," says Stephen Kent. "Visually they're very dynamic."

Ranch Style

After keeping clients, such as **Greg Jordan**, supplied with shed-antler furniture and chandeliers for almost two decades, Crystal Farm's Joan Benson and Stephen Kent are offering a new twist on their product. "Our clients had been asking for outdoor furniture that's different from the standard teak and aluminum," says Benson, and **Lazy CF Ranch** was formed. The line's hand-cast aluminum pieces (above right) are powder-coated for outdoor use and have the look of real antlers.



Lazy CF Ranch
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French Finds in the French Quarter

Cindy Nunez took a pivotal vacation to the south of France after graduating from law school. "Two month later I started this business, and I've never looked back," she says of her shop, **Antiques de Provence**, which specializes in 17th- and 18th-century French furnishings and garden accoutrements. Nunez





casually displays her wares in an 1820 building, which has a courtyard fragrant with citrus trees (below), in New Orleans's French Quarter. Painted items (above right) are side by side with limestone urns and wood pieces, such as the Louis XV walnut tea table **Marc Charbonnet** purchased. "She has exceptional furniture," he says. "If you like French provincial, you'll be swept away."

Antiques de Provence
525 Rue St. Louis
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George Lapin couldn't resist the lure of the West. More than 20 years after a visit to Aspen, he's still there and running his shop, **Curious George**, where he has western artifacts from Indian spears (left), to cases filled with antique revolvers and vintage western belt buckles, to 1873 cavalry gear. "They have everything," says **Joanne de Guardiola**. "He has things that are an important part of Colorado history, which I find so special." □

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Lakeside Attractions

Margaret McCurry Uncovers Hidden Gems in Michigan's Harbor Country

Text by Susan Sheehan/Photography by Alec Marshall





MARGARET MCCURRY lives on Chicago's Lake Shore Drive with her husband, Stanley Tigerman. In 1983 the two architects built a weekend cottage 75 miles away. Their second home is in an area of southwestern Michigan known as Harbor Country because it is composed of a string of small resort towns that stretch along Lake Michigan on the old Red Arrow Highway north of New Buffalo's harbor.

"Over the past 20 years these sleepy towns, which were popular getaways for Chicagoans in the early 20th century, have been redis-

continued on page 61



LOVELL & WHYTE

ABOVE LEFT: Margaret McCurry, by one of Floyd Gompf's found-object pieces, visits the shop (above) during her weekends in Michigan's Harbor Country. LEFT: The varied stock ranges from antiques to tableware to contemporary furniture.

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RIVIERA GARDENS

Along with its ample selection of trees and plants, the nursery offers Italian pottery, a resource library and an extensive bulb collection. "It's hard for me to pass up getting a plant at Riviera," McCurry comments.

continued from page 56

covered and gentrified with charming shops," McCurry says. "Harbor Country is not the Hamptons, but I prefer its low-key character and its beaches. Our sand is so fine that when you scuff your feet across it, the sand makes a singing sound. Harbor Country is where I find country furniture and offbeat art for my clients and for myself."

McCurry's weekend home is in the town of Lakeside (see *Architectural Digest*, April 1984) and a block from Lovell & Whyte, a shop named by its owners, James Fitzmaurice and Doug GeBraad, after their grandfathers. The handsome brick 1928 building served as Lakeside's general store for several decades. "Lovell & Whyte is the place to go for Baker, Ralph Lauren and other contemporary lines," says the architect, "but they also sell whimsical one-of-a-kind pieces that are created by artist-craftsman Floyd Gompf."

"I'm a scavenger," Gompf says. "I frequent salvage shops and buy pieces of metal and painted flooring. I look for broomstick handles, dowels and hinges. I lay out my finds on the floor and move them around like the pieces of a puzzle until I have what I want. The feet of my pieces may be croquet balls or theater seat armrests." Gompf usually names his creations. One piece at Lovell & Whyte, *Cash Station Confessional*, features an old metal bank teller win-

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THE PLUM TREE

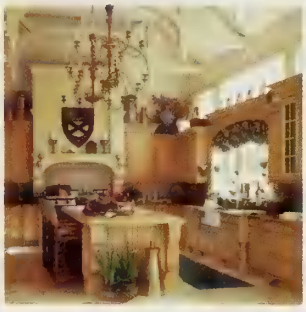
ABOVE: Owned by mother-and-son team Pat and Tim Rodeghier, the shop has "a mix of the old and the new," says McCurry.

RIGHT: Perusing the stock, McCurry finds an old child-size twig chair, a 19th-century rocking horse and an antique captain's chair.



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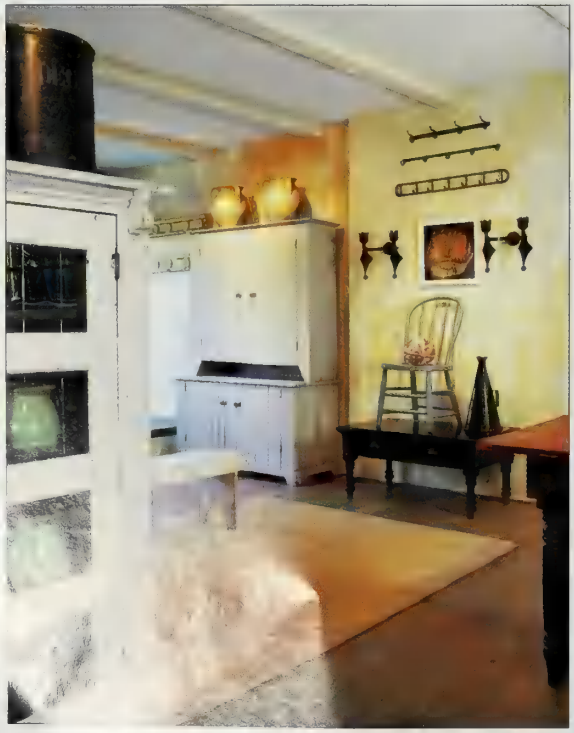


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dow he found in a salvage store in Kalamazoo.

A mile and a half from Lakeside, in the town of Harbert, the Judith Racht Gallery occupies a former two-room schoolhouse. In the basement she shows quilts and old toys, but she focuses on outsider and contemporary art, which is displayed on the main floor. "Outsider art is made by people without formal training," Racht explains. One such artist is Canadian Jennifer Harrison. "She paints many images of houses, perhaps because at one time she was homeless," Racht says. Among her favorite trained artists is Will Zuehlke, whose wire-and-enamel installation *American*

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MARCO POLO

TOP: Owners Alan DeBaugh, left, and Brian Overley show McCurry a large box of Belgian matches at a 19th-century harvest table in the shop.

LEFT: European and American pieces "are artfully displayed in appealing vignettes," she says. ABOVE: The building once served as the town's post office.



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"Over the past 20 years these sleepy towns, which were popular getaways for Chicagoans in the early 20th century, have been rediscovered."

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Dream—The Series, 2002 consists of 221 almost identical houses hung on a wall.

Also in Harbert is Marco Polo, opened four years ago by Alan DeBaugh and Brian Overley in a 750-square-foot former post office building, where Carl Sandburg, who lived around the corner on Lake Michigan, came to fetch his mail. "Marco Polo carries particularly tasty pieces," McCurry says. "I bought one of my coffee tables there. Alan and Brian orchestrate what's on display so beautifully, and the pieces they find on their travels around the country sell out so quickly, especially those they put in the window. I go by almost every weekend in order not to miss anything."

One of the first shops to open along the Red Arrow, in the town of Union Pier, is The Plum Tree, owned by Pat Rodeghier and her son Tim. Originally the shop carried painted furniture, and it still has a few of these pieces—among them a captain's chair painted black and red years ago—but as it became more difficult to find, the Rodeghiers switched to selling new pieces that have the appear-

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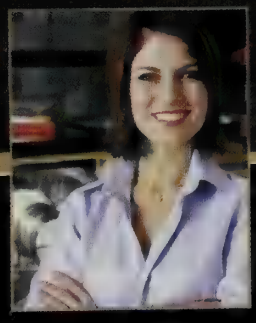
JUDITH RACHT GALLERY

ABOVE: Operated out of a 1926 brick schoolhouse, the gallery carries a selection of "regional, funky fun pieces and current work done by unique artists," notes the architect.

LEFT: McCurry, sitting on a one-board Amish bench, and Judith Racht admire one-of-a-kind pieces in the basement area. A circa 1890 quilt and outsider art hang on the walls.



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continued from page 66

ance of antiques. They are both artists. Pat primarily paints still lifes, animals and barns. "We live here year-round, but almost all our customers are second-home people, who mostly come in summer," she says. "Some live on the lake; some live on farms. The farm-country people are partial to my barns."

Tim Rodeghier makes furniture and modern folk art. "My mother decoupages large old cans, and I turn them into lamps," he says. "Or I'll turn a 20th-century light fixture into a candelabrum."

A pastime of McCurry's is gardening. Riviera Gardens,

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SPRINGDALE

ABOVE LEFT: McCurry and co-owner Jim Toler chat outside the shop, which is housed in a renovated bowling alley. ABOVE: The spacious showroom is filled with Heywood-Wakefield furniture and period accessories.

HARBOR COUNTRY SOURCES

Riviera Gardens, 16024 Red Arrow Highway, Union Pier; 269-469-6623. *Plants, seeds, gardening books and pots*

The Plum Tree, 16337 Red Arrow Highway, Union Pier; 269-469-5980. *Country furniture, objects and paintings*

Lovell & Whyte, 14950 Lakeside Road, Lakeside; 269-469-5900. *Antique and new furnishings and accessories*

Marco Polo, 13630 Red Arrow Highway, Harbert; 269-469-6272. *Painted country antiques and accessories*

Judith Racht Gallery, 13707 Prairie Road, Harbert; 269-469-1080. *Local folk art and contemporary and outsider art*

Springdale, 19 South Elm Street, Three Oaks, 269-756-9896; www.springdalefurnishings.com. *Mid-20th-century furnishings*



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not far from The Plum Tree, is just a mile from her cottage. "Lannie Johnston and her husband, Gunner Piotter, a landscape designer, have built a charming nursery on a once abandoned corner in Union Pier," McCurry says. "It's a local watering hole, where I often bump into friends, and where I buy everything from seeds and bulbs to terra-cotta pots and gardeners' soaps. I also avail myself of the Riviera's extensive library of gardening books."

The largest space converted to a store in Harbor Country is Springdale, located in a former bowling alley in Three Oaks. The bowling alley dates back to the 1930s and thus seems an appropriate setting for the Heywood-Wakefield furniture, produced between 1936 and 1966, that dominates the store. "I used to deal in Arts and Crafts and Mission furniture, but I saw a piece of Heywood-Wakefield and fell in love with its tactile warmth and curves," says Jim Toler, who owns the shop with his partner, Richard Ginger. "It was good timing on my part. Its original owners are now downsizing or moving to retirement communities, so it's not too hard to find. I see it as timeless. It's of a period, but it's completely at home in the 21st century."

Toler is equally contemporary. This February he sold 60 percent of Springdale's furniture on its Web site and 40 percent in the onetime bowling alley. But McCurry stops by for more than the

> "Harbor Country is not the Hamptons, but I prefer its low-key character."

furniture. She has bought down pillows designed by Pat Cooper and made with vintage fabric for clients and is the owner of a 1940s metal toy dump truck she saw on a recent visit to the shop. "It's in my Chicago office on top of a large antique tallboy," she says. "I like old toys."

She acknowledges that she is ambivalent about revealing the names of her favorite Harbor Country shops. "There's a lot of fine first-coat painted furniture there," McCurry adds. "I'm reluctant to think of causing an invasion of New York designers." □



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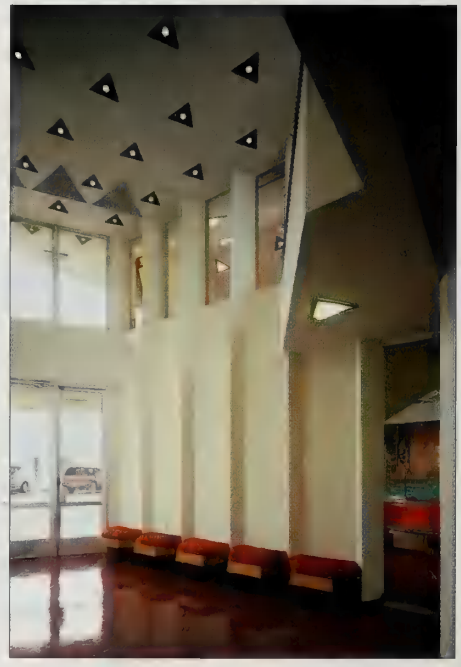
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Inn at Price Tower

An Oklahoma Hotel Finds a Home in Frank Lloyd Wright's 1950s High-Rise

Interior Architecture and Design by Wendy Evans Joseph, FAIA
Text by Mildred F. Schmertz/Photography by Jon Miller/Hedrich Blessing





FAR LEFT: Frank Lloyd Wright described his only skyscraper, built in 1956, as "the tree that escaped the crowded forest." It has been reborn as the Inn at Price Tower, designed by architect Wendy Evans Joseph. LEFT: The restored first-floor lobby.

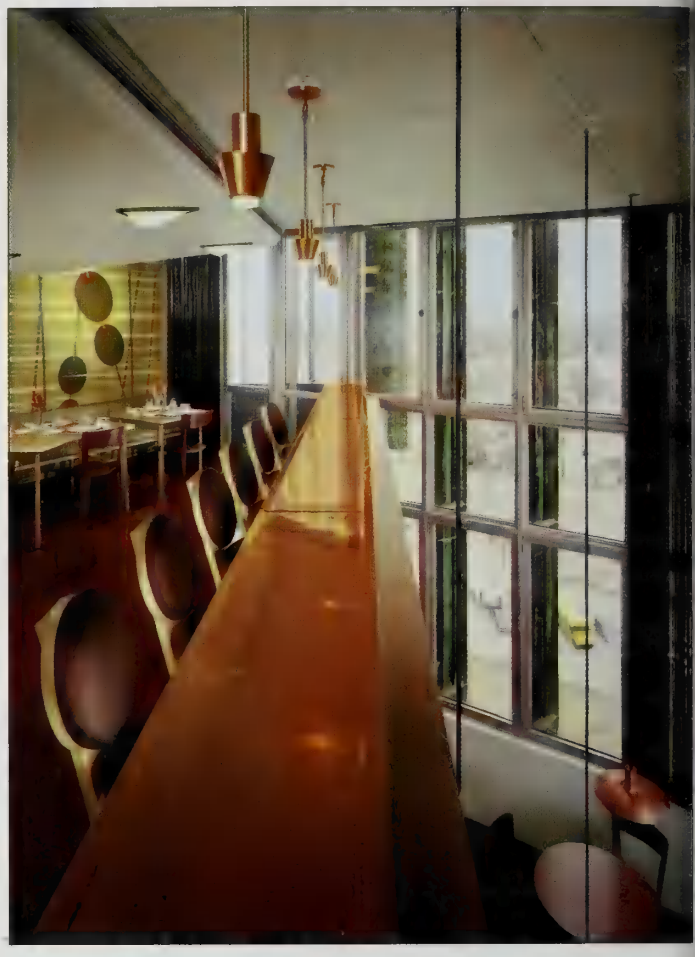
IN THE "BEFORE" AND "AFTER" world of interior design, it was a promising yet difficult "before" that Frank Lloyd Wright, the creator of the famous 19-story Price Tower in Bartlesville, Oklahoma, bequeathed to architect Wendy Evans Joseph. She was to invent the "after," a transformation of the landmark into a luxurious eight-floor, 21-room boutique hotel that opened in April as the Inn at Price Tower. Built in 1956 as headquarters for the H. C. Price Company, the tower became an endangered masterpiece when the company closed. Because its interiors were not suited for more typical office uses, the building remained unsold, and it was left abandoned and empty for years, but not dilapidated. Fortunately, a group of Bartlesville's leading citizens got together, acquired the landmark and invited Wendy Evans Joseph's firm to give it new life as a hotel.

The tower is now owned by the not-for-profit Price Tower Arts Center, which occupies the first two floors, remodeled by Joseph into galleries for architecture and design, including a permanent collection of Frank Lloyd Wright objects. Visitors can enjoy an exhibition in one of

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CHRYSLER
STYLE





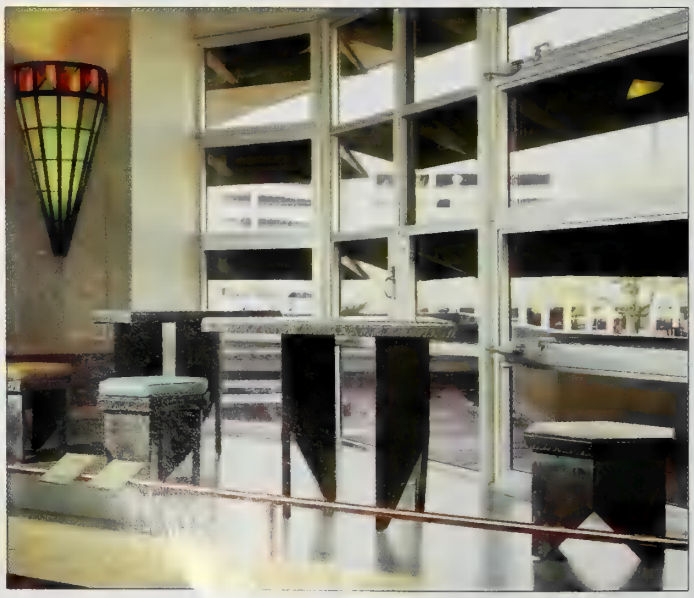
continued from page 72

Wright's greatest buildings, stay in a luxurious guest room or two-level suite and, while dining, enjoy expansive views of the Oklahoma prairie from the 15th- and 16th-floor bar/restaurant, named Copper, after one of Wright's favorite building materials.

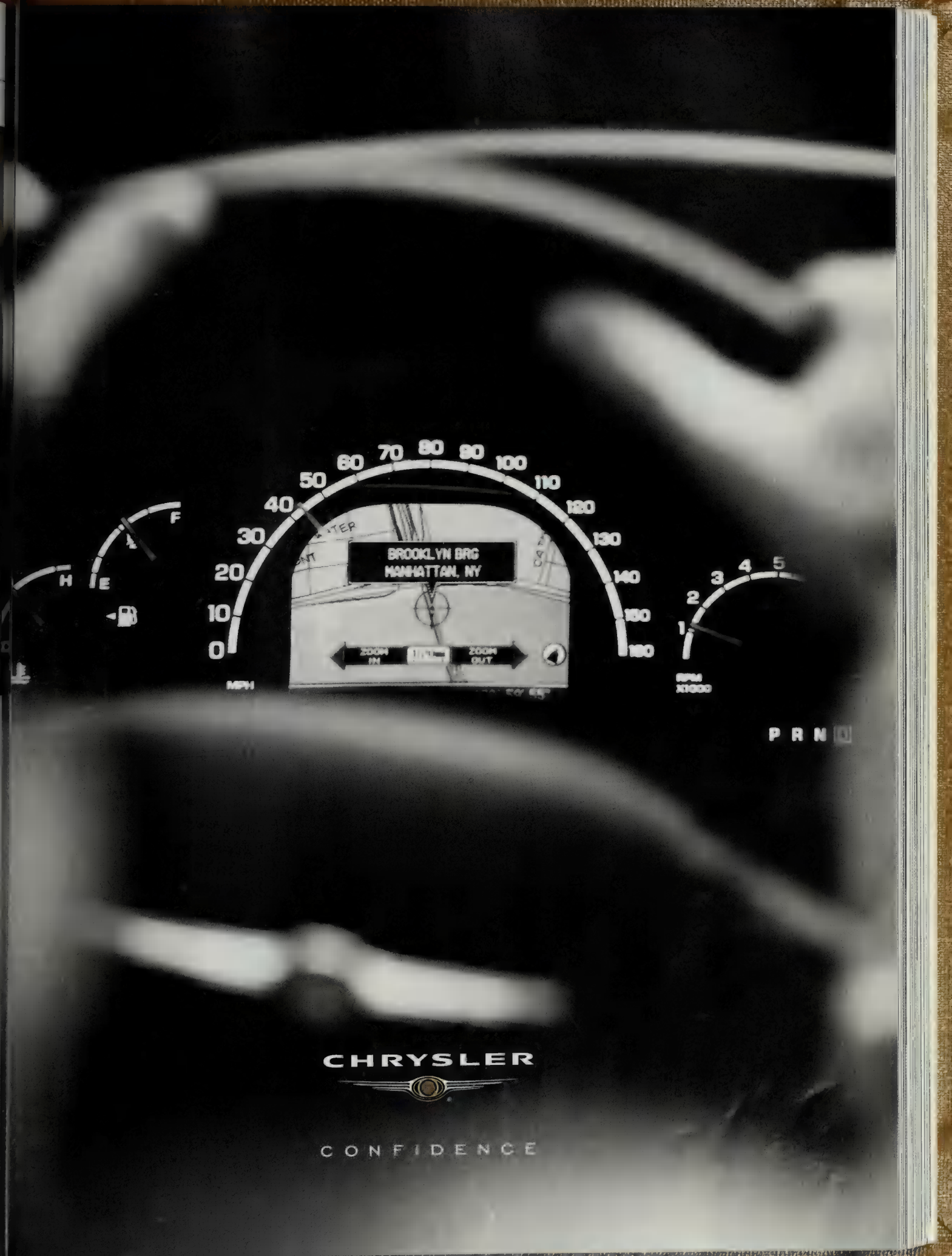
Because of its innovative structural system, Wright's tower floor plans were too eccentric to easily accommodate the creation of four deluxe rooms on each of the six floors devoted to lodgings. As is well known, the master conceived Price Tower as a tree. The trunk consists of four interior wall columns of reinforced concrete that extend like branches to support the cantilevered floors. This framework divides each floor into quadrants of dissimilar size and shape, based upon a grid of 30- and 60-degree triangles. Without making any changes in Wright's structure, Joseph turned each one of these quadrants into a guest room or two-level suite. The suites and the bar/restaurant are located in the southwest quadrant because Wright had made these spaces two stories high. It was not possible, however, to include a conventional bath in any of the guest rooms because of the limited size and intricate shape of each quadrant. Minimal toilet and shower facilities had to be tucked into ex-

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ABOVE LEFT AND ABOVE: Copper, the bar/restaurant located on the top two floors of the hotel, "is the ultimate destination in the building, where you feel you're up in a tree with fantastic views," Joseph remarks.



RIGHT: Copper outdoor furniture, designed specifically for the building by Frank Lloyd Wright, punctuates the gallery, situated on the mezzanine level of the hotel.


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RIGHT: It was Wright's original intention for duplex apartments to capture the Oklahoma light through huge, single-paned windows. A two-story suite embodies this concept.



BELOW: The architect incorporated Wright's Cherokee-red concrete flooring and murals in place of framed art for the lower level of a duplex suite, one of three in the hotel.



continued from page 74

isting small triangular corners, while carefully detailed sink areas, closets and cabinets are visible as handsome furnishings in the rooms, instead of concealed, as is customary, in an adjacent space.

Wright gave great importance to furniture, believing it to be intrinsic to his conception of architecture as organic, and he never stopped designing it. Most of his completed works have at least some furniture created by him expressly for the project, and in 1955, at 88, he designed his first line of furniture to be sold to the public. Of the pieces Wright designed for Price Tower, only those for the corporate suite and Price's office are extant. The arts center maintains those two areas as museum space.

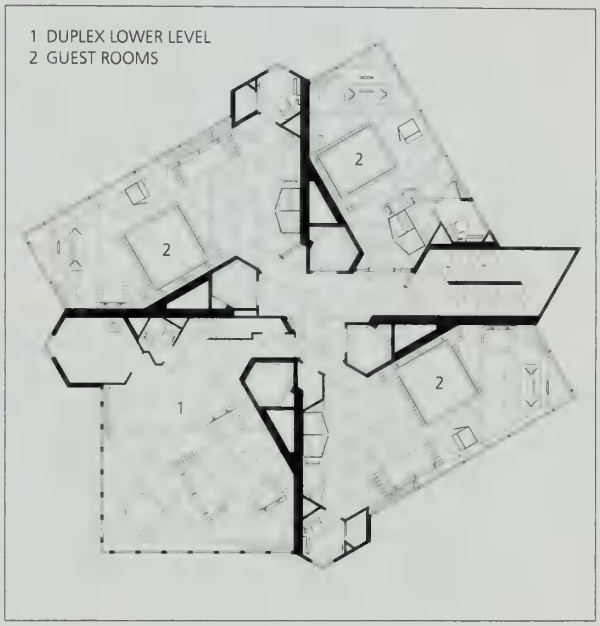
Architect Joseph, by designing almost all the hotel's furnishings, as well as murals, throw pillows and rugs, understood that this effort would honor Wright's own tradition of total design. Much too sophisticated to make the mistake of attempting to design in Wright's manner, however, she has distinguished her own installation from Wright's envelopes of space by devising individual pieces of furniture and their arrangement in patterns that are strictly rectangular or circular, in contrast to Wright's triangular module.

"I wanted no confusion between what was there and what's new," Joseph explains. "Wright's tree, his materials, the circulation, the way the windows were done—everything was so pure and completely consistent that it was possible for me to have a consistent reaction to that and try to differentiate what we were doing from what he had done. It was never to be another version of Wright,



LEFT: Joseph designed the guest rooms' furniture using maple, copper and glass. "We balanced reverence for the existing with the creation of a new aesthetic," she says.

BELOW: The layout of a typical guest room floor. "Cross-shaped concrete walls run up the building like a tree trunk," says Joseph. BOTTOM: The copper-and-concrete façade.



nor of Wright's school." Joseph left all that remained in Wright's spaces—the ceiling lights, the 30- and 60-degree grid scored in the Cherokee-red concrete floors, the chamfered corners of the three-person elevators.

Joseph chose a light maple for the furniture instead of the dark mahogany Wright often used, and she combined it with metals and glass and luxurious fabrics from Tibet. "Wright had selected a patinated copper throughout the tower that has a wonderful rosy, warm glow in the Oklahoma prairie light," she notes. She used the natural copper of plumbing pipe for the legs and frames of most of her furniture and for towel bars, because it was a very inexpensive way to use a very expensive material. Since the tower elevators were too small to carry completed furnishings, all the guest room pieces were hauled up to each floor and assembled there.



Wright enjoyed referring to his Price Tower as "the tree that escaped the crowded forest." He originally conceived the tower in 1929 as a project at St. Mark's Church in the Bowery in New York City. Finally built 27 years later, it stood alone, the only tower in Bartlesville. Joseph likes the tree metaphor. "If Wright wanted his building to be a tree, I've given it branches and leaves. The most important thing is to ensure that Price Tower will remain a viable, living structure, a beautiful tree on the open plain." Frank Lloyd Wright might have liked that. □

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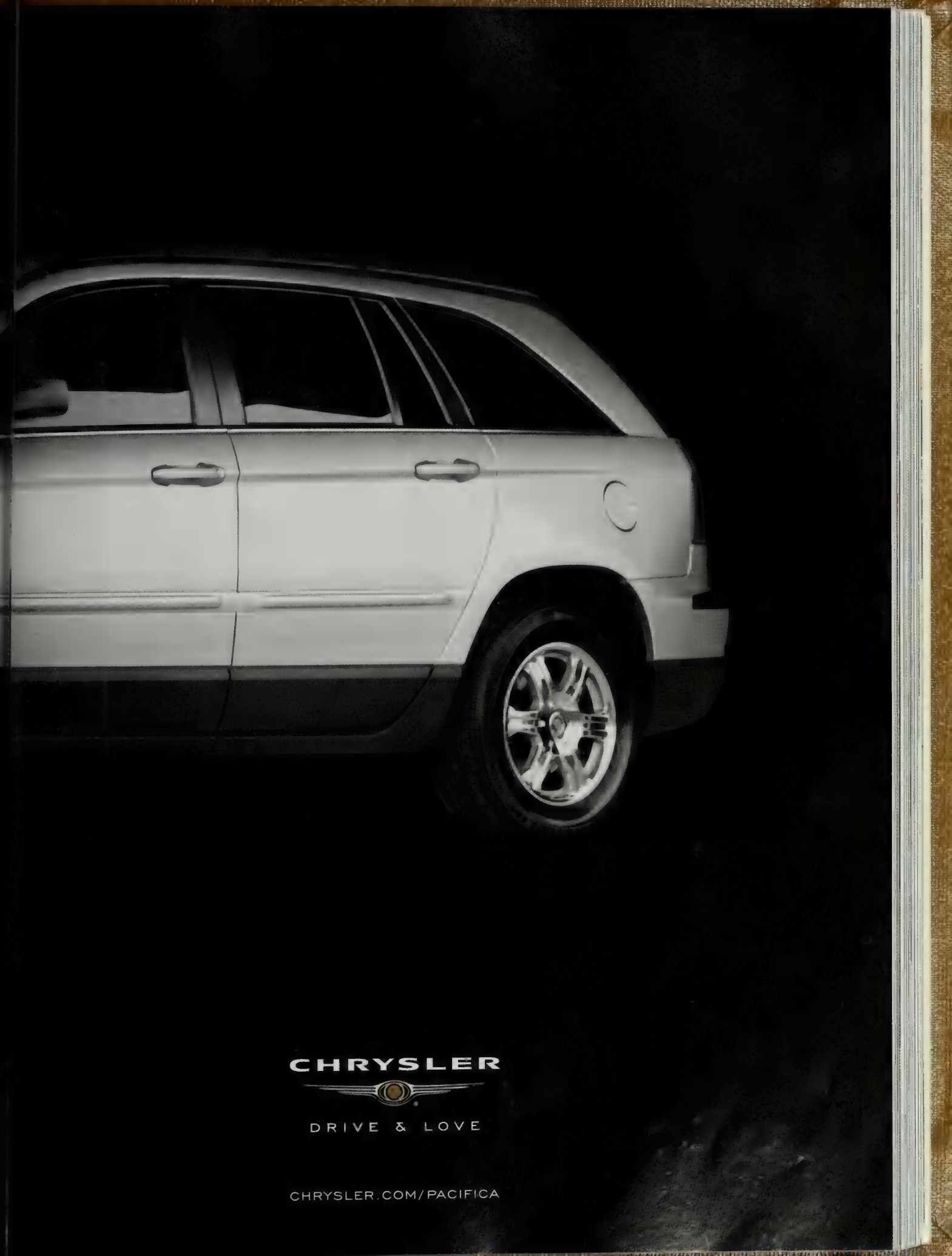
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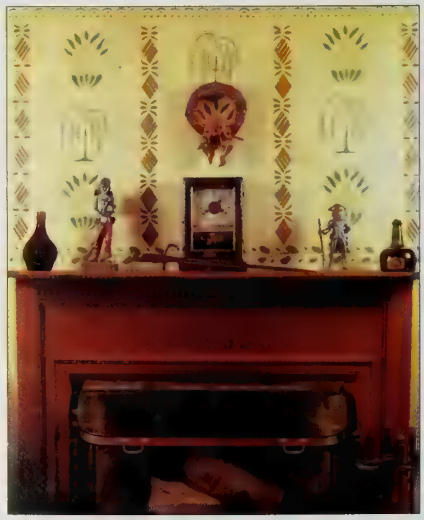
Text by Jamaica Kincaid/Photography by Billy Cunningham



VERMONT, NESTLED AS IT is between the harsh granite prominence that is New Hampshire and the history and wealth of New York and Massachusetts, often becomes known to us through its endless rows of gently high green hills, open pastures populated with just the right number of cows, covered bridges and inhabitants whose good nature is a constant. Yet it has its own distinct heroic historical moments.

In 1770 it fought to separate itself from New Hampshire and New York, whose two governors sought jurisdiction over it. In 1777 it declared itself independent of them. It was the first state to join the Union after the original 13 and it was the first state to ban slavery outright in its constitution. It played an important part in the history of the Underground Railroad. And in our Civil War, fighting on the right side, the side of the Union, it lost more citizens than any other state in the Union.

continued on page 82



ABOVE: A 1790 tavern is one of seven historic buildings that will make up The North Shire Museum and History Center, in Manchester Center, Vermont. LEFT: The tap room's stenciling was re-created in 1975.

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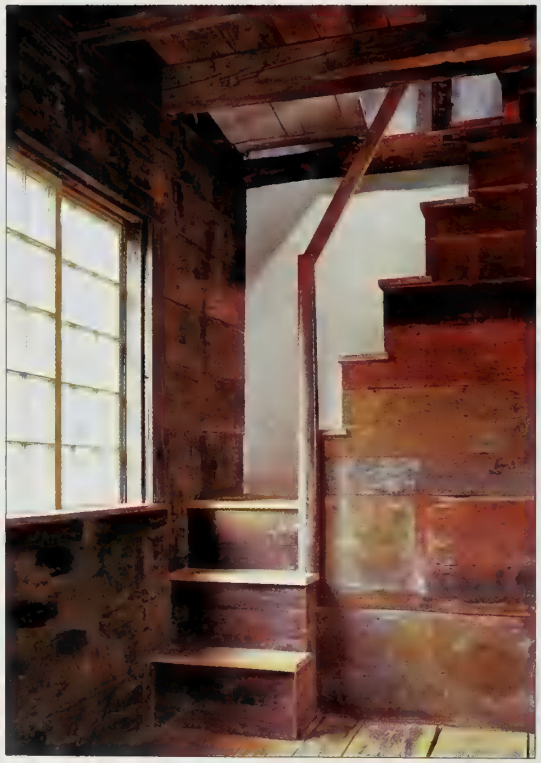
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To see it now is to be reminded that American style does not come from the top. Rice is only an aristocrat in retrospect.

BELOW: The cupola of a Buskirk, New York, barn, built in 1880, was moved and converted into a gazebo on the property in 1990. It is used for respite from the summer heat.

ABOVE: The circa 1830 Weir Wheelwright and Blacksmith Shop houses a children's education center. RIGHT: The staircase leads up to the floor where wagons were once built.





continued from page 80

Not too much is made of these great accomplishments. Yes, every year there is a parade in Bennington, the third-largest city in Vermont with a population of 15,700, to celebrate the Battle of Bennington, an important victory in the Revolutionary War. But that would seem to be about all there is. Vermont behaves like the very good person who does the very good thing—anonymously.

It is often in the small, the personal and the domestic that Vermont takes note of itself. There is, for instance, in the town of Manchester Center, The North Shire Museum and History Center. This entity is made up of a set of seven different structures built in the 18th and 19th centuries, each of them a reminder of a Vermont that is past and yet is strangely familiar. There is Oliver Rice House, and his barn, a tavern and the tavern's two barns, another barn called

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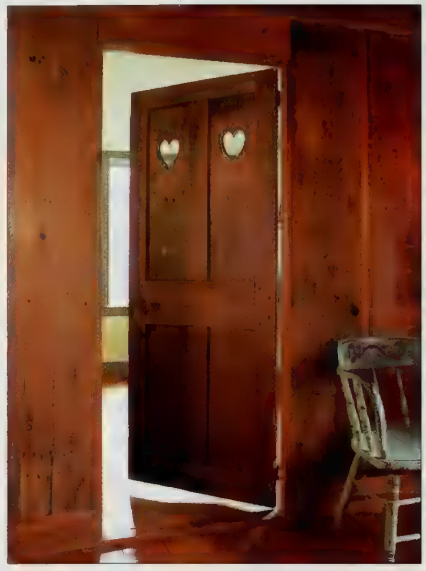


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FAR LEFT: The north parlor of the 1768 Oliver Rice House. The Federal mantel was likely added in the early 1800s. LEFT: The heart cutouts, common in the era, symbolized husband and wife.

continued from page 82

the Weir Wheelwright and Blacksmith Shop and yet another called the Parker Cole Barn. So many barns, indeed, but among the thrilling sights to behold on a beautiful sunny day in Vermont is a barn, painted red or not, sitting in the middle of a newly mowed field of green grass.

In this little museum, though, it is Oliver Rice House that is of particular interest. Oliver Rice was born circa 1730 in Hardwick, Massachusetts, but in that way so typical of Americans, he moved from the place he was born to someplace else, where he would find his real and true self and live his real and true life. He moved to Bennington, got married, built himself a house on a large piece of property and made a farm there. That house—big and saltbox-like in architectural style—stood there for over 200 years. One day, in another quite typical American way, it was found to be standing directly in the path of a proposed highway and so it was dismantled board by board and tenderly taken to Manchester Center, where it was reassembled and restored to look the way it had when first built and lived in by Oliver Rice.

To see the house now, the details of its usefulness revived but only for display, is to be reminded that American style does not come from the top. Rice is only an aristocrat in retrospect, he is only an aristocrat when compared to a slave.



RIGHT: Rice's house was saved from demolition and moved to the Manchester Center site in 1976. A front addition, built in the early 1800s, gives it its saltbox shape.

Perhaps the best way to see the rest of the buildings is to imagine yourself Oliver Rice, a farmer not just in northern New England, but in Vermont. A barn would be a necessity, a visit to the blacksmith shop would be needed from time to time, and a tavern is always very important.

The Northshire, as that area of Vermont is called, an area just directly north of Bennington and not too much further than that, is among the most pleasing areas of a very pleasing-to-look-at state. On certain days, and they are not rare, it is among the most beautiful places in which to find yourself alive.

How thrilling it can be to find yourself in a place among things that remind you of some of the difficulties involved in being a human being and, at the same time, some of its pleasures. The North Shire Museum and History Center captures this feeling exactly. □

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BEFORE

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AFTER

TOP PHOTO: THE ARCHITECTURAL DIGEST GREENROOM BEGAN AS A 9'4" x 40' BACKSTAGE STORAGE AREA WITH A CHAIN-LINK FENCE AND CONCRETE WALLS. **ABOVE:** THE ELEGANTLY RENOVATED SPACE IS READY FOR ITS CLOSE-UP AND A CAST OF CELEBRITY PRESENTERS.

For Oscar®'s big night on March 23, Architectural Digest and designers Roy and Dorothy Christopher transformed a backstage storage area at Hollywood's Kodak Theatre into a stylish oasis where presenters such as Julia Roberts, Michael Douglas, Renée Zellweger and Ben Affleck awaited their cue before stepping into the spotlight. The greenroom's design reflected a quiet sophistication and sleekness associated with the Art Deco and Moderne eras—a fitting tribute to a landmark anniversary. Said Roy Christopher, Production Designer for 13 Oscar telecasts, "The room is a 'tip of the hat' to the glamorous settings from Hollywood's golden age." For design details, see page 102.



PHOTOS, LEFT AND ABOVE: REED LIGHT

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Karin Blake

A Designer with a Passion for All Things Folk

By Nicholas von Hoffman



"I like things with a history," says Karin Blake (left). "I like the look, the patina, the smell of old pieces."

KARIN BLAKE HAS BEEN A Californian for many years, but she still leaves the impression of never quite having acclimated herself to the Golden State. The sense of fresh beginnings and limitless possibilities that fetched so many out West is absent from her conversation about the place where she makes her home. Though she denies any such suggestion, Blake does give one a sense that she's a decorator missionary of sorts, bringing antiques and folk art to the land of the new.

Asked for her assessment of the impact she's had, Blake replies, "I don't know if I personally have had one, but I think that there's a change out here. You're seeing more of a refined taste than you did perhaps 10 years ago."

As she sees it, "There are a few of us here who are more into American folk art and antiques. We don't have your typical California look. Ten or 15 years ago you would see what I call typical L.A. houses: white on white and looking like sets. Now, whether they're interested in modern or antique or Art Déco, people are spending more time at home, and their houses are becoming more personal—which I like."

Karin Blake hails from near Philadelphia. "My early years were in Bucks County, Pennsylvania, so I was around antiques and old stone architecture. I went to a progressive Quaker school and was exposed to wonderful antiques and simplicity of design—the German influence and painted furniture. My mother dabbled in antiques. I couldn't drive home from school without her coming to a quick stop in front of an antiques store, which I hated. But it started to get to me as I got older."

Her mother's affection for the objects of ye olde tymes extended to the houses such things are to be found in. "She loved to restore old houses. It was sort of a hobby for her. I can remember her buying old barns and fixing them up long before it became chic to live in a barn," recalls Blake. "Our summer house on the Cape, which was my grandmother's, went back to the 1700s. It was a very special place for me."

Blake, a lover of the old, of antiques, of places heavy with pedigrees, wear spots and centuries of use, is a transplant

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LEFT: Blake chose a palette of greens, rose and lavenders for actress Candice Bergen's house in Beverly Hills (see *Architectural Digest*, November 1994).



Susan Golomb, literary agent

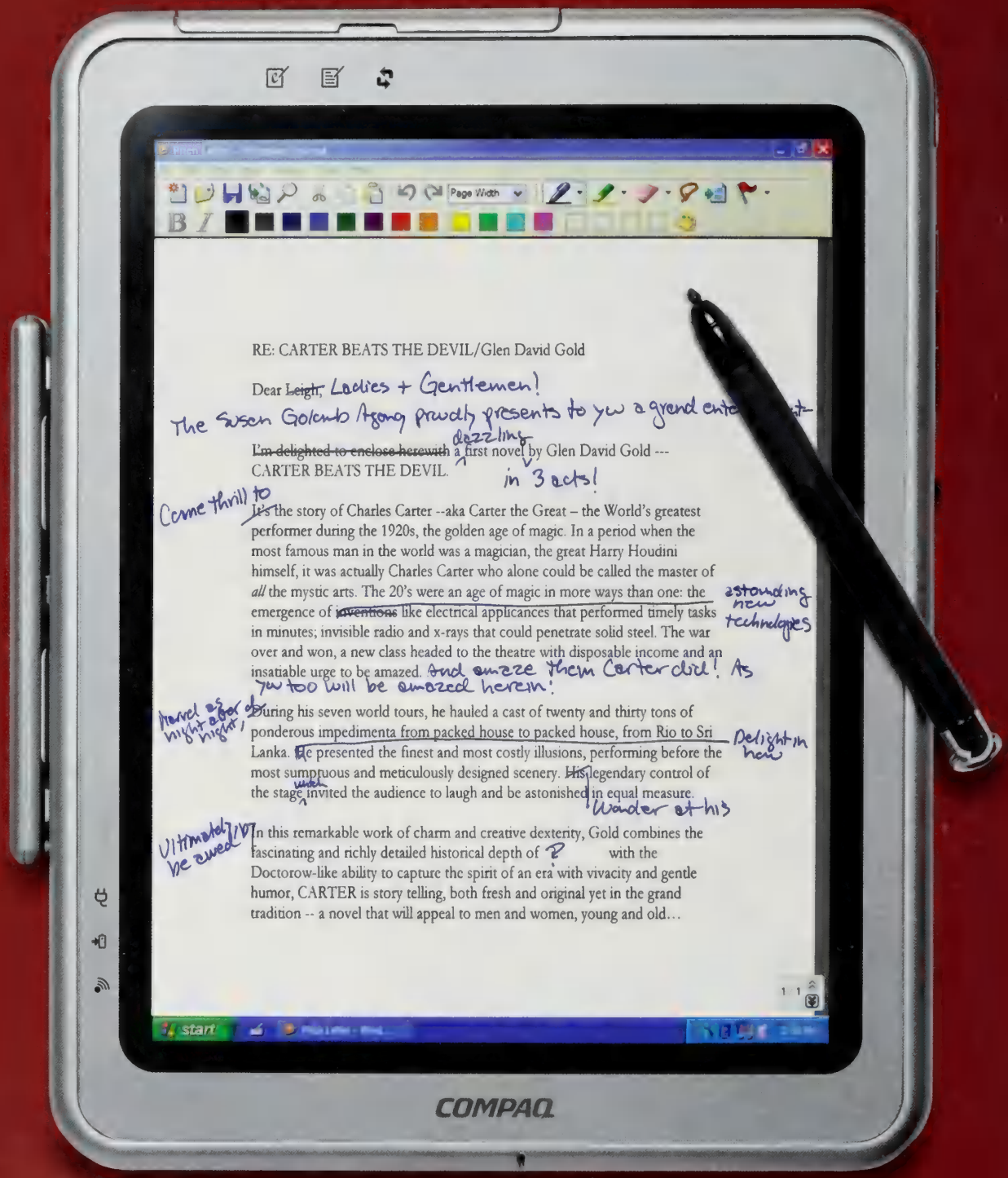
Golomb ignores trends and simply follows her own passions—a best-selling formula, as it turns out. She has nurtured and launched many critical and commercial successes, including *The Corrections*, *Icy Sparks*, and *Carter Beats the Devil*. The agent is photographed at New York's KGB, a favored haunt for literary lights.

Her idea, captured.

Susan Golomb has a way with words—millions of them. She reads a mountain of manuscripts on her desk, then reads between the lines to determine a story's potential. Her discerning instincts always guide her choices. Her edits have polished diamonds in the rough. And her pitch letters woo powerhouse publishers to turn unknown writers into the talk of the town.

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LEFT: For the master bedroom of a client's house on Nantucket, the designer chose a cherry four-poster that offsets old oak floors (*AD*, June 2002).

continued from page 92

from an older countryside and a time past. She makes you think that, as much as she may enjoy California's storied attractions, her spirit finds its ease back East.

Not that she would change her locus. "There's always a thought that I will eventually spend more time back there. I do go back to Camden, Maine, and to Cape Cod every summer, and then I leave. I'm so used to being out here that even though I don't admit it, I've probably become very Californian." Yet when asked if it's the California life or her work that keeps her in the West, Karin Blake replies, "It's because of my profession. You are where your sources are," meaning the West Coast's best carpenters, upholsterers, painters and electricians.

"I came to California after getting married. You know, you graduate in June. You get married in June. That's what people did. They graduated with a liberal arts degree and had no talent at all," the designer observes, recapitulating the experience of an era that some people look back on with the same fondness they have for their antiques. Blake doesn't seem to be one of them, however. "I did what everybody did: had children, bought a home, designed it. Then I started helping people with their houses. And I thought, This is great; I'm really enjoying this. And it took off from there."

In college she took courses in design, "but never interior design," she says. "It just wasn't something that I focused on. I started getting antiques when everybody was out there buying Danish, and luckily so, because antiques weren't popular then, and I pretty much had an open field to start my collection."

For herself, Karin Blake says, "I only collect old folk art," and, if that's what it takes, she will even turn the new into the old. But why only old? "I don't know," she answers. "There are some new designers who are wonderful, but personally, I prefer pieces with a history. You look at a Windsor chair. You think of all the years it's been around, and it's still in wonderful shape. The patina only gets richer as years go by. I think of taking care of those pieces so they can be passed on to somebody else. They're only ours to borrow for our lifetimes." □



ABOVE: A circa 1870 rocking horse Blake found in Maine and an 1850 game board highlight a sitting area in her first Malibu house (*AD*, October 1993).

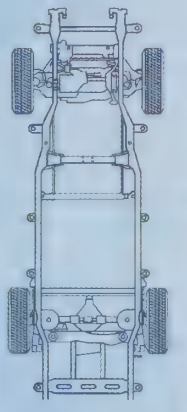


RIGHT: She created a minimalist, gallery-like setting in her current Malibu residence, extending the living room with steel beams (*AD*, October 1998).

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Model Mackintosh

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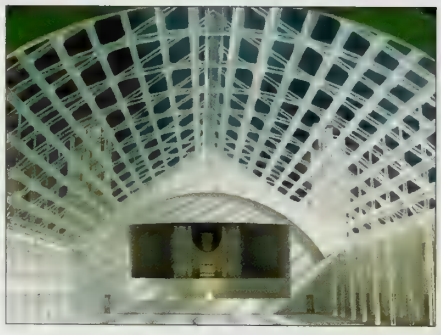
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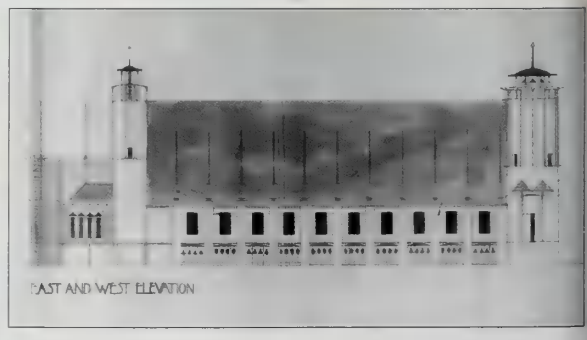


CHARLES RENNIE MACKintosh could draw with the angels. As a student he won a major drawing competition; in his later years he would draw all night, and colleagues would find him the next morning, an empty bottle at his side, "the sheets of paper covered with drawings so perfect that they might have been jewels."

He saw himself as an artist, wore a loose collar and floppy bow, was certain of his own genius and entered ar-

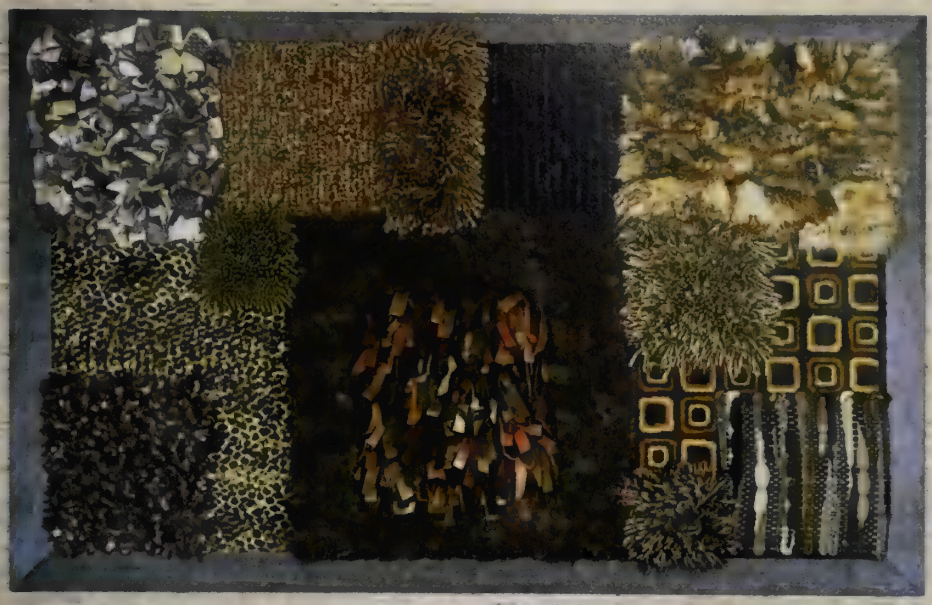
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Charles Rennie Mackintosh's competition entries were made into models by Ozturk Modelmakers. TOP: Mackintosh's Concert Hall in 3-D.

ABOVE: Submitted for a 1901 exhibition, the hall includes detail, such as stylized roses, that is typical of Mackintosh. ABOVE LEFT: The model's interior.





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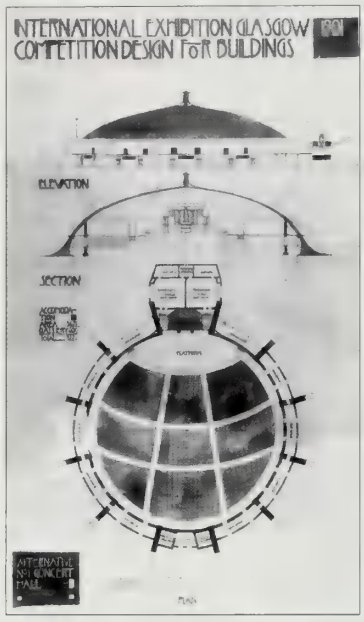
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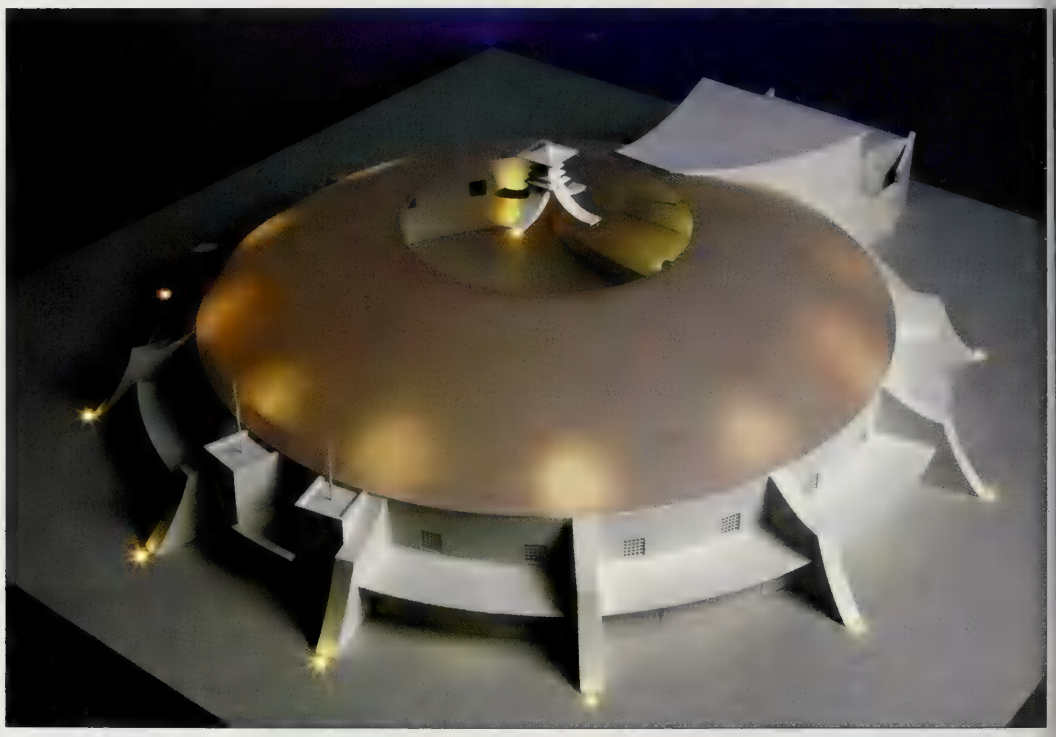
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"Here were designs by Mackintosh in his prime," Ozturk says. "His work was so much more than the tourist shop image."





FAR LEFT: The Alternative Concert Hall, also for the 1901 exhibition, was conceived by Mackintosh (left, in 1893) as a domed structure with 10 perimeter buttresses.



BELOW: The model makers built The Alternative Concert Hall using three of the architect's renderings, none of which indicated any surface ornamentation.

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chitecture competitions so all of Glasgow would be certain of it, too.

Sometimes he won—as with designs for the famous Glasgow School of Art. Sometimes he lost, in which case the buildings were never built, most of the drawings ending up in the archives of Glasgow's Hunterian Art Gallery.

The model maker Cemal Ozturk found them there and was astonished. "Here were detailed designs by Mackintosh in his prime," he says. "I knew I must build models of them; I must prove that his work was so much more than the tourist shop image of high-backed chairs and stylized roses. He could handle mass and proportion; his Free Style was broad and far ahead of his time."



BELOW: While a student at the Glasgow School of Art in 1890, Mackintosh produced his Beaux Arts–inspired competition design for a science and art museum.

Ozturk built the models using modern computer techniques. "If Mackintosh walked into my studio today to commission models, he wouldn't expect us to go back to matchsticks and balsa wood," he says.

The team architect put the Mackintosh drawings onto a computer, redrew them as three-dimensional components, then put those parts together on screen to see if they fit.

Often they didn't. The original drawings were done to impress competition judges, not to inform a builder. If a shallow roofline looked bet-

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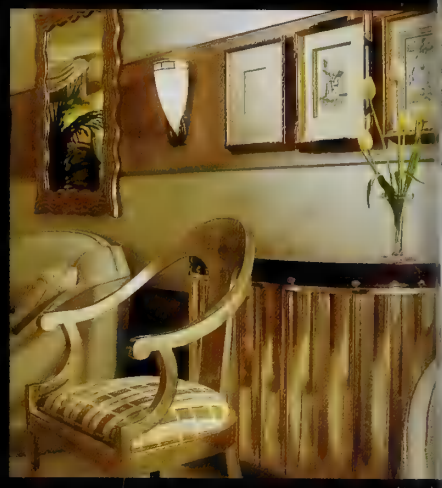
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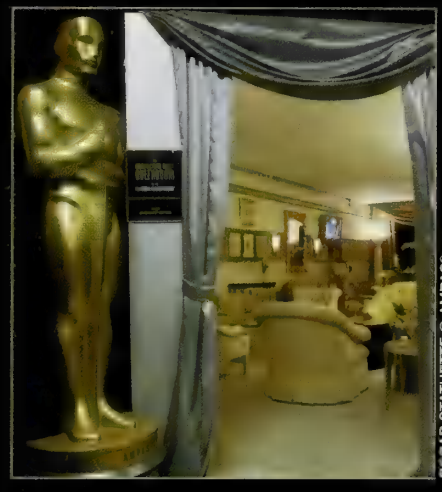






LEFT: SYRIE MAUGHAM SOFA, MICHAEL TAYLOR DESIGNS; FABRIC: SCALAMANDRÉ. MINI MAUGHAM TUFTED CHAIR, MICHAEL TAYLOR DESIGNS; FABRIC BY SAHC HESSLEIN THROUGH BERGAMO FABRICS. WALLPAPER: SCALAMANDRÉ. CARPET FROM CUSTOMWEAVE "COLOR DISTINCTION" COLLECTION. **CENTER:** 42" FLAT T PHILIPS ELECTRONICS. SUEDE BAND ON WALL: EDELMAN LEATHER. **RIGHT:** SCALLOPED CREDENZA, MIRROR AND CHAIR FROM CIRCA BY PHYLLIS MORRIS. ART COURTESY OF LOUIS STERN FINE ARTS. SCONCE: WIRED CUSTOM LIGHTING. ARCHITECTURAL DIGEST GREENROOM DESIGN BY ROY AND DOROTHY CHRISTOPH

THE ARCHITECTURAL DIGEST GREENROOM AT THE 75TH ANNUAL ACADEMY AWARDS®



OSCAR STATUETTE © AMPAS®

Before announcing this year's Oscar® winners, the biggest names in film mingled in the Architectural Digest Greenroom, just steps from the stage of the Kodak Theatre.



PHOTOS: COURTESY AMPAS

GREENROOM GUESTS INCLUDED, CLOCKWISE FROM TOP LEFT, RICHARD GERE (SEEN WITH CAREY LOWELL), MERYL STREEP, HILARY SWANK (WITH CHAD LOWE) AND HALLE BERRY.

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For a panoramic room view, please see page 9

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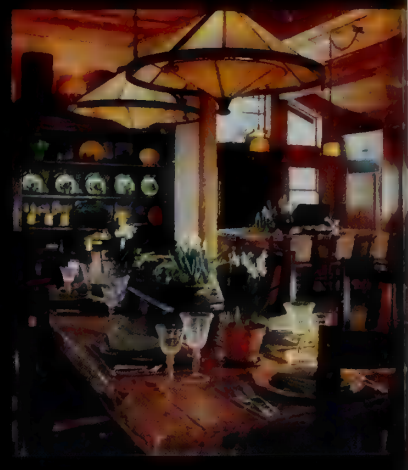
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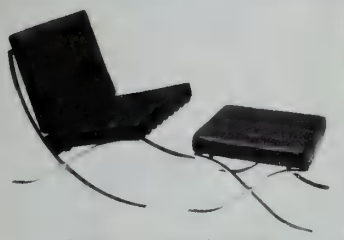
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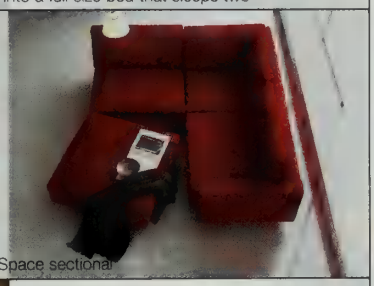


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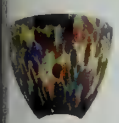
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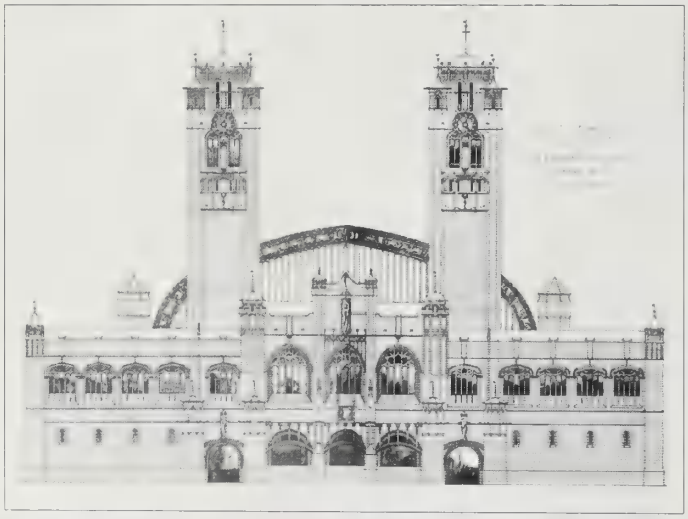


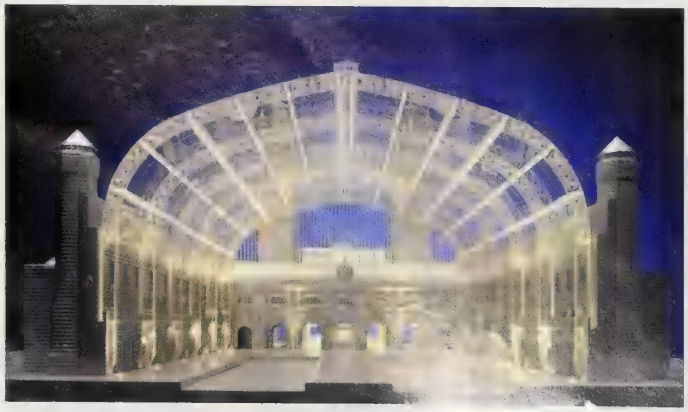
Pop Bombo

RIGHT: The most detailed model is based on Mackintosh's 1892 design for a railway terminal, his bid for the Royal Institute of British Architects' Soane Medallion.



BELOW: The elaborate front façade of the railway terminal as Mackintosh envisioned it. BOTTOM: From the rear, the model shows the dramatically curved translucent roof.





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ter on a front façade, Mackintosh drew it shallow. If the same roof looked better steep on a side elevation, he drew it steep. Ozturk had to decide which roofline would have been built.

Mackintosh had included virtually no interior ornament. Maybe he would have added it if the structures had been built, or maybe he intended large public spaces to be different from domestic interiors. Ozturk did no second-guessing. If it wasn't in the drawing, he didn't build it. A design for a railway terminal shows statues in all the exterior niches except two at the front. The model was built with those two niches empty.

The computer sent information to a machine that cut tiny pieces from large sheets of plastic or acrylic, and dexterous craftsmen assembled the buildings. The models are so detailed and accurate that real buildings could be built from them today. The scale is 1 to 150; any bigger, and the models wouldn't fit through the door. Statues half an inch high were made by hand.

The intention was always that the models would be a series of traveling exhibitions. The first is at Keppie Design's head offices in Glasgow, where Charles Rennie Mackintosh was employed and was later made a partner. The next will be in London, then in Vienna. A tour of the United States is being planned.

At last, unbuilt Mackintosh has been built; unknown Mackintosh will be better known. □

"Unbuilt Mackintosh" will be open to the public June 14–22, 2003, at Keppie Design, 160 West Regent Street, Glasgow G2 4RL, Scotland. For more information, call 44-141-353-2619, or visit www.unbuilt mackintosh.net.

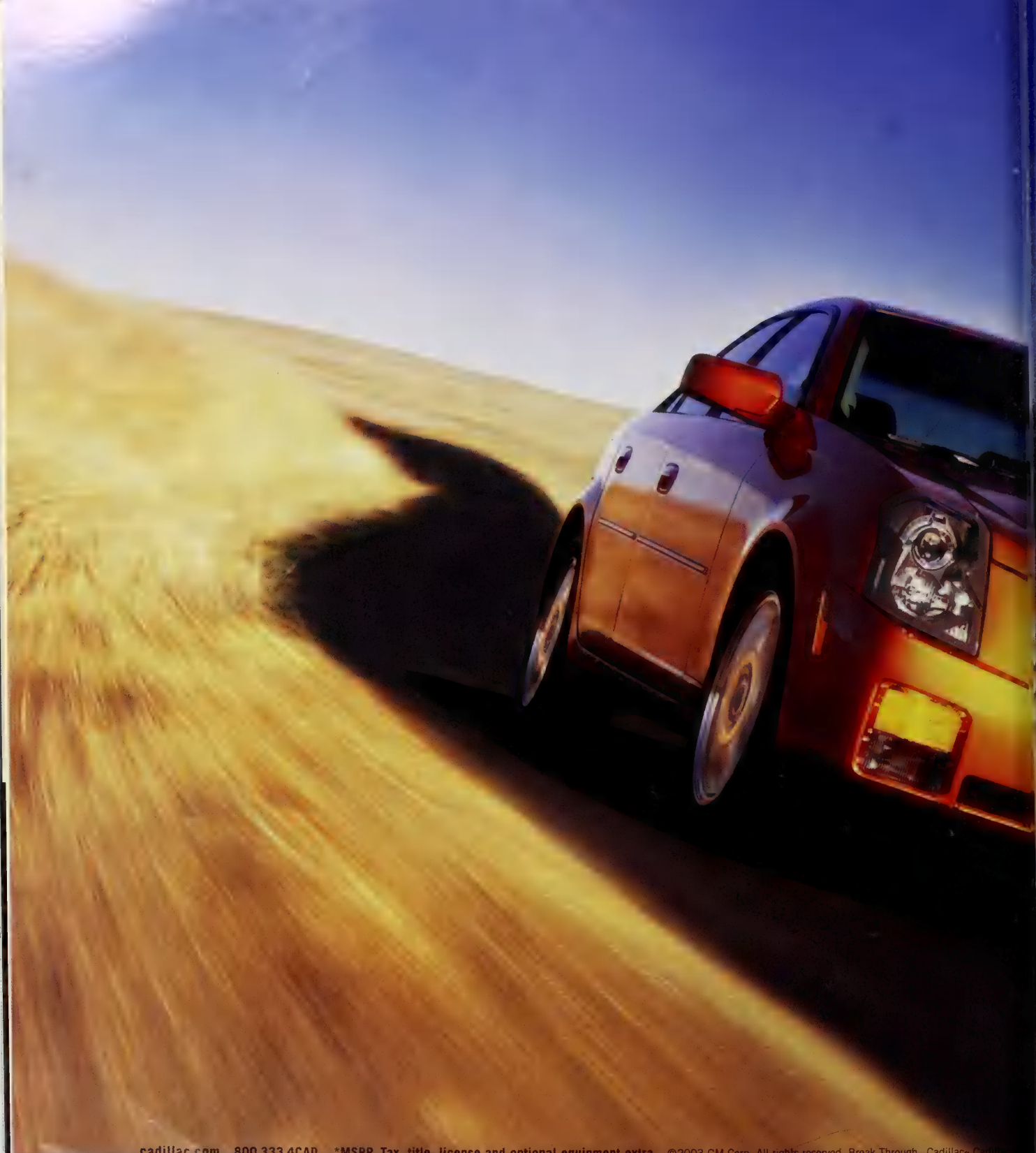
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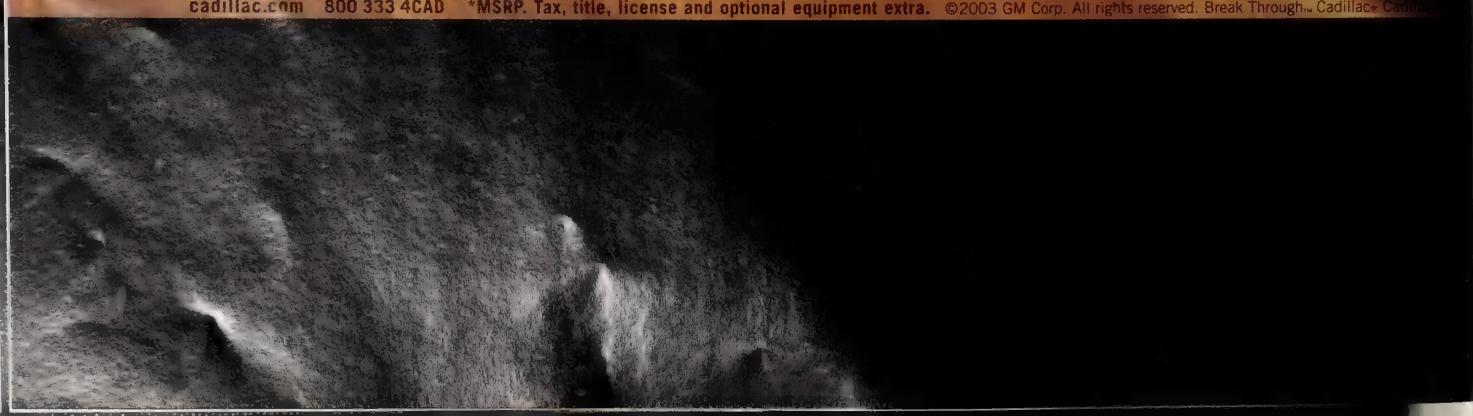
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A Relocated Barn Transforms an Ordinary House in Upstate New York

Architecture by Clark & Green/Interior Design by Patricia Burns Ross
Text by Avis Berman/Photography by David Sundberg/Esto



LEFT: Ellen and Mark Levy expanded their New York retreat by attaching a cupola-topped barn to the house.

BELOW: The barn became a great room with hand-hewn beams, a soaring ceiling and a massive stone fireplace.



"We loved the American country look, but we wanted the openness of a loft space," Ellen Levy says in describing the weekend retreat she and her husband envisioned. To unite such contraries, they did no less than buy two buildings—an ordinary house and an extraordinary barn. The latter structure was moved to their property in rural New York, about 120 miles north of Manhattan. The barn was turned into a great room, and its thicket of crossed beams serves as a soaring sculptural framework for vernacular furniture. Within this airy envelope, weathervanes are silhouetted with perfect clarity, and the exuberant colors of quilts and hooked rugs dance against pale walls and natural wood.

"We always liked the agricultural landscape in this area," says Mark Levy, an attorney. "We began by renting, and in 1997 we started

continued on page 110



RIGHT: Alan Clark, a partner in the architectural firm Clark & Green, oversaw the project, which seamlessly joined the two buildings and then clad them in cedar.



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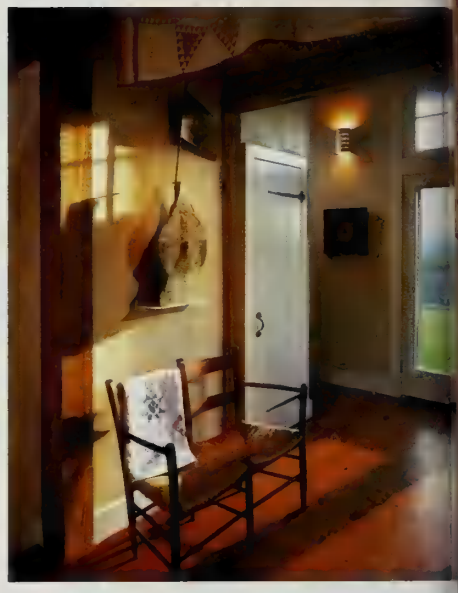
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Interior designer Patricia Burns Ross incorporated the Levys' Americana into the layout. LEFT: Mid-19th-century painted chairs from Pennsylvania flank the long table.

BELOW: A 19th-century wind clock with an American flag, which came from a railroad station in Vermont, hangs in the entrance hall over a crib quilt and an early double seat.



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looking for a place to buy." The Levys, who are passionate about antiques and folk art, shopped for a charmingly authentic farmhouse to match their taste in décor. However, Mark Levy observes, "real farmhouses are in valleys for warmth or close to the main road for access, whereas we had in mind privacy and views. Since these were our priorities, we decided to focus on land."

When the ideal property came on the market—14 hilly acres with views of the Catskills—the Levys saw that the seller's house, a 1970s contemporary that lacked sufficient light or architectural distinction, was destined for radical renovation. But a mere remodeling would not produce the dramatic enclosure the couple desired. "We wanted a great room with full views and high ceilings, a sweeping space, but we also wanted to retain a rural feel that would fit in with the site," explains Ellen Levy, an urban planner. Then inspiration struck: "A barn that could be used as a main living area became the logical choice," Mark Levy recalls.

"We blended old-fashioned Americana and contemporary sophistication. The feeling is rustic but not cute."

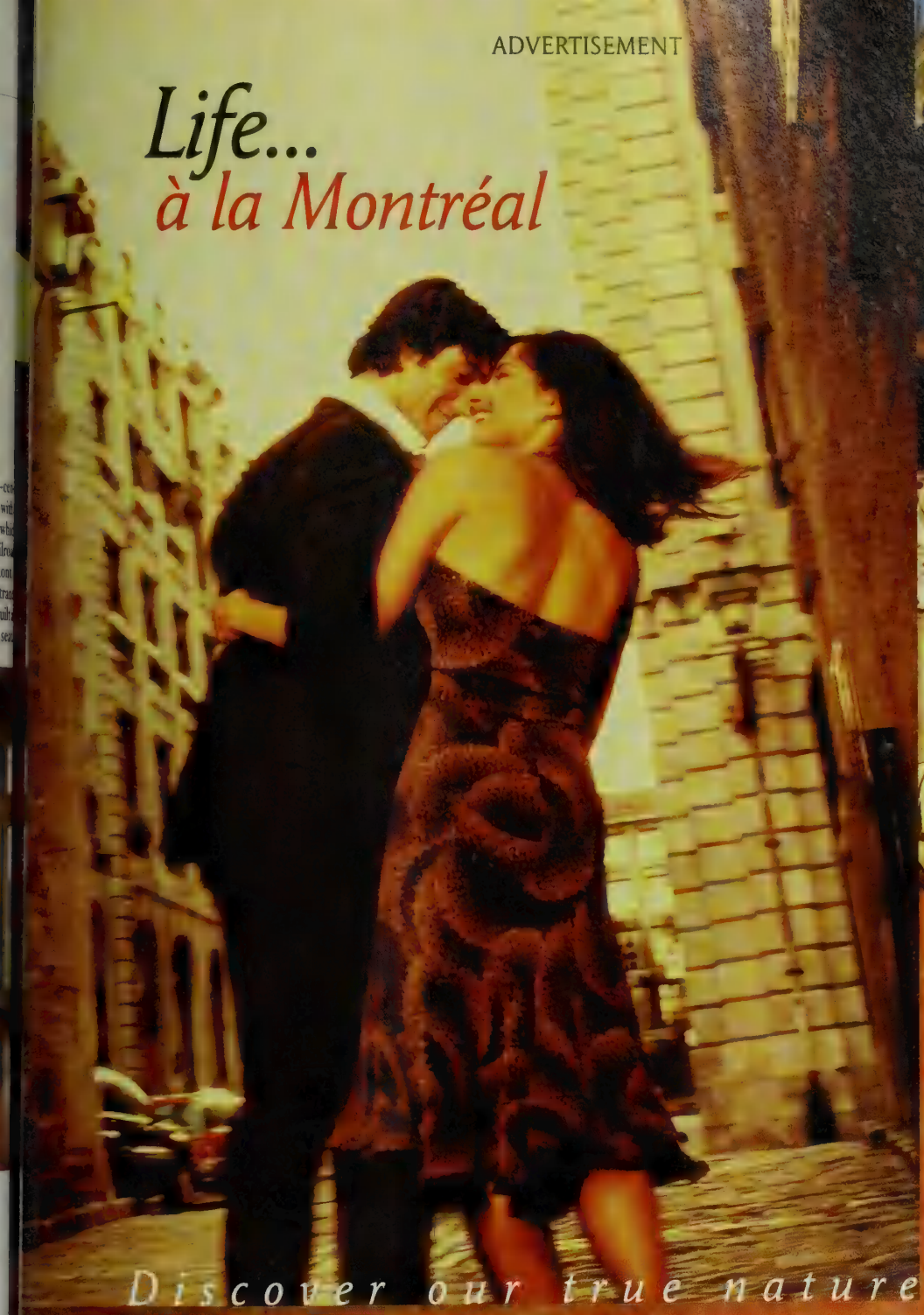
The Levys sought out architects familiar with converting barns. No one had the exact experience they required, but when they met Alan Clark, a partner in the Massachusetts-based architectural firm Clark & Green, they knew he was the one to realize their dream. "Not only did we click with him," says Ellen Levy, "but we went to see a number of his other projects, and we were struck by their elegance."

After Clark gave the Levys some instructions in what to look for—they needed a structure of about 30 by 40 feet—they inspected barns

continued on page 116

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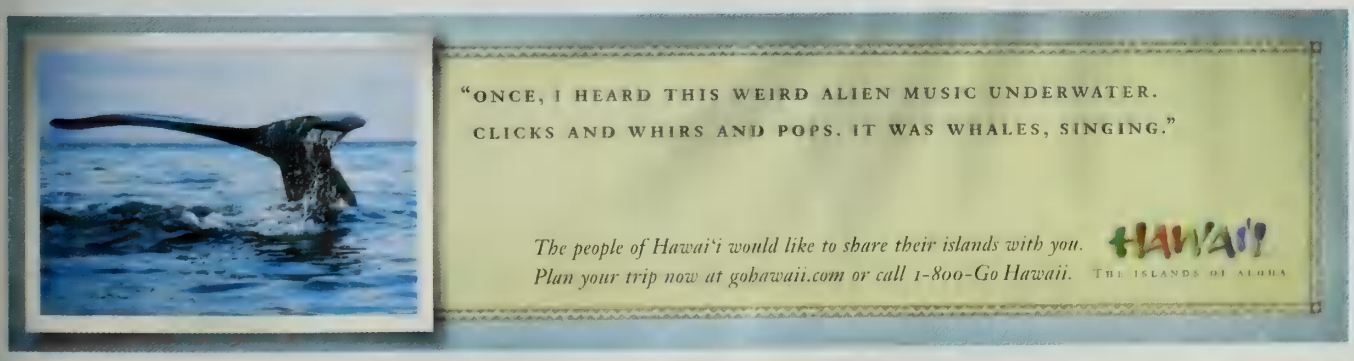
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"We wanted to create a light, open space within the rustic structure and to use natural materials throughout," says Ellen Levy. LEFT: Most of the beams and rafters are chestnut.

ABOVE: The living room, dining room and kitchen of the original house were transformed into a master bedroom. Shutters from a country church frame the windows.

New Jersey Barn Company

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from various salvage and building companies. "We became experts in barns—English barns, Dutch barns, Pennsylvania barns," says Mark Levy. They selected an English-style barn built in about 1820 in New Jersey. It was relocated to the site by the New Jersey Barn Company.

Clark's renovation shows off the height and texture of the barn's walls and beams. "Keeping the spirit of the antique barn frame was the most exhilarating and the most difficult aspect of the project," he says. "That barn was like a rustic cathedral, honest in construction and function.

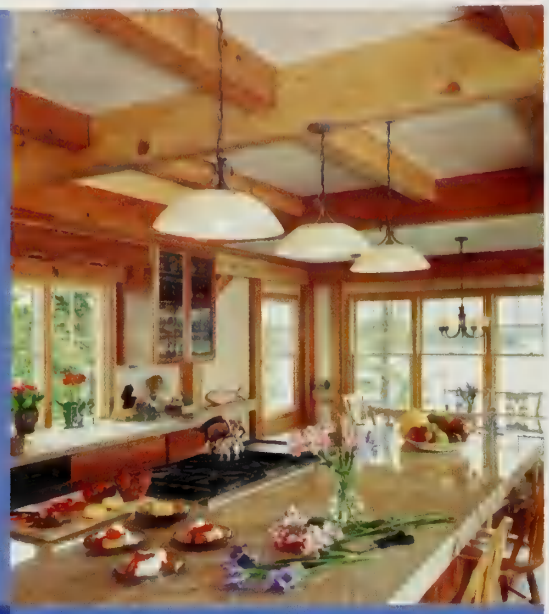
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A 14-acre field slopes away from the rear façade. "The screen porch is a welcome addition," says Levy.


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Architecture Notebook

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But because it was so strong and of a piece, it could not be broken into smaller spaces. And mundane things like heating and lighting are not inserted casually—a real working barn has few windows. It rarely has a chimney." The joinery, which was retained, is transparently visible, and the area enclosed by it is where the Levys talk, eat and relax. Added were wide glass doors and windows punctuated by a stone fireplace contoured to fit the pattern of the beams. The existing house was turned into bedrooms and baths. This private wing is connected to the great room by an aerial walkway with its own cozy study that was one of the barn's original haylofts.

The Levys acquired quilts, weathervanes and rural furniture from local shops and auctions. "We went no further east than Hartford or further west than Philadelphia," says Mark Levy. "I like wood, paint and worn, hand-carved surfaces." For her part, Ellen Levy has long been drawn to the geometic patterns and intricate stitching of appliquéd quilts, but, she admits, "The house was the excuse for whatever we loved."

Patricia Burns Ross, a designer who is known for traditional and informal interiors, was enlisted to situate the furnishings properly. "The Levys already had a wonderful collection of textiles and they loved finding the furniture themselves," she says. "I advised on colors, paint, decorative lighting, and on arrangements and proportions. We wanted to blend old-fashioned Americana and contemporary sophistication. The feeling is rustic but not cute."

The couple are slowly adding pieces to the house. "But," says Ellen Levy, "we don't consider ourselves collectors. If anyone refers to us as that, it's a joke. It's a new experience we're trying to learn about." Studying everything from barns to bedcoverings promises to be just the beginning of an extended adventure for the Levys. They are thinking about trading their primary residence in suburban Westchester County for an apartment in New York City. "I loved building and decorating a house," Ellen Levy says. "Sitting down with an architect is one of the most enjoyable and self-indulgent things you can do. You explore what you want, and you find out how you want to live." □

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Napa's New Vintage

Javier Barba Brings Life to Stag's Leap Wine Cellars

Architecture by Javier Barba/Text by Nicholas Shrady



GOOD ARCHITECTURE AND GOOD wine have nearly always gone firmly hand in hand. It's not that the former is indispensable in order to produce the latter, but tradition has provided precedent enough—think of the archetypal Roman villa, many Benedictine abbeys and, of course, the profusion of French châteaus. The fruit of the vine, it would appear, inspires humankind to build. As Barcelona-based architect Javier Barba puts it succinctly, "Wine and architecture are synonymous with civilization."

continued on page 122



ABOVE: "Through the open arches of the arcade, one always has a view of the vineyards," says Javier Barba, architect of the Stags' Leap Wine Cellars Wine Cave Arcade in Napa Valley. LEFT: Stacked wine barrels.



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When Barba received a letter from Warren Winiarski, owner of Stags' Leap Wine Cellars, asking him to come to California's Napa Valley to design the winery's new cellar complex, the architect knew at once that the commission represented a singular opportunity. It would be Barba's American debut and something of a breath of fresh air after years of successful commissions throughout Europe. And then there was the landscape. "The climate, terrain and vegetation in Napa Valley are very much like that of my native Catalonia," Barba says. "I would be working in a new place, but I would be on familiar ground."

Barba arrived at the Stags' Leap estate to find immaculate vineyards, a series of undistinguished, utilitarian stucco-and-shingle buildings and a hole in a hillside where the new cellars had been installed. "It looked like the entrance to an abandoned mine," recalls the architect. "It was a brutal space, but I loved it! The hillside was covered with mature oaks and wildflowers, and there were extraordinary views over the vineyards. As soon as I spoke with Warren Winiarski, I was convinced that we would be able to design something that was worthy of so breathtaking a site."



LEFT: The five tunnels meet in the round room, where slabs of quartzite placed in the floor resemble fields in aerial view. A ceiling set with minerals mimics a starry sky.

BELOW: The great room, used for entertaining, contains a remnant of the blue-gray diorite from which it was carved. Barba created pierced copper sconces for the walls.





ABOVE: Owner Warren Winiarski, left, and son Stephen flank the architect. Barba notes, "One never loses sight of the essential element here—namely, the vines!"

The last thing that Winiarski wanted in the middle of his vineyards was some provocative architectural statement. "Napa Valley boasts some of the most spectacular countryside in the world, but it is also a very delicate place," Winiarski explains. "I wanted an architect who could create something in the landscape rather than impose something on it." Those were just the sort of words Barba longed to hear. He is, after all, an architect who has built houses underground (see *Architectural Digest*, January 1987), amid the rocks of a secluded Mediterranean cove (*AD*, January 1992) and on a precipitous terrace of an abandoned quarry (*AD*, Oc-

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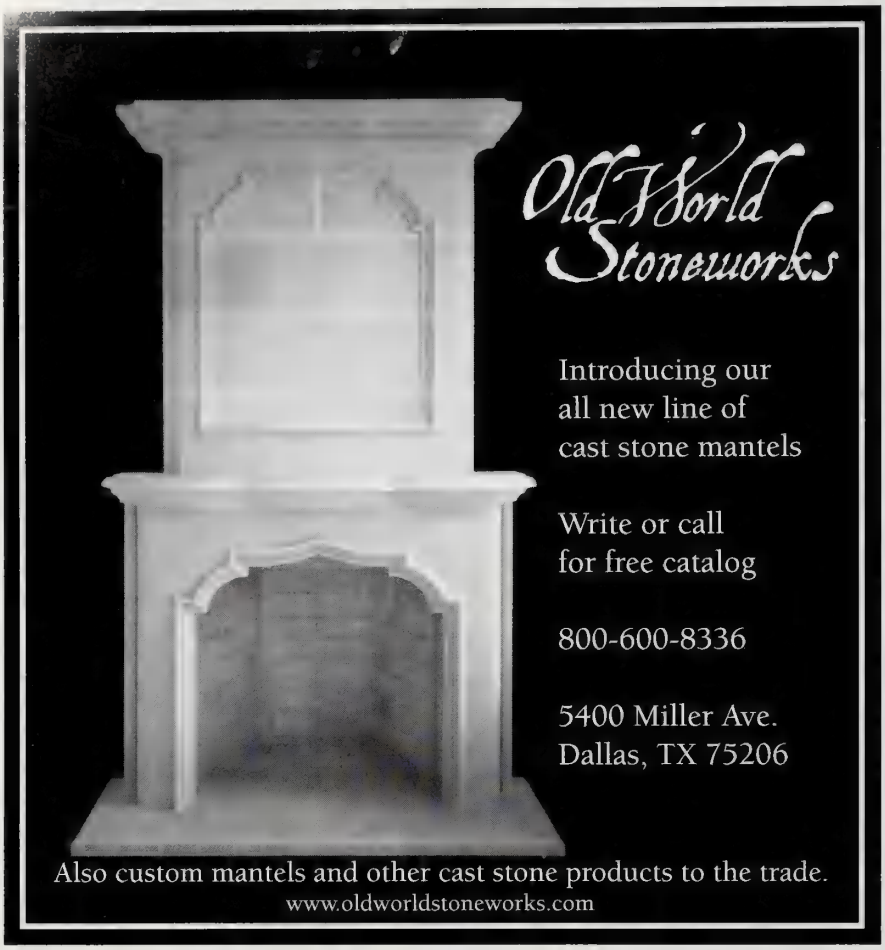
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Architecture

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tober 1995), among other places. The brilliance of his architecture resides in the fact that it appears to be part of the landscape, and consequently his buildings seem as if they had always been there.

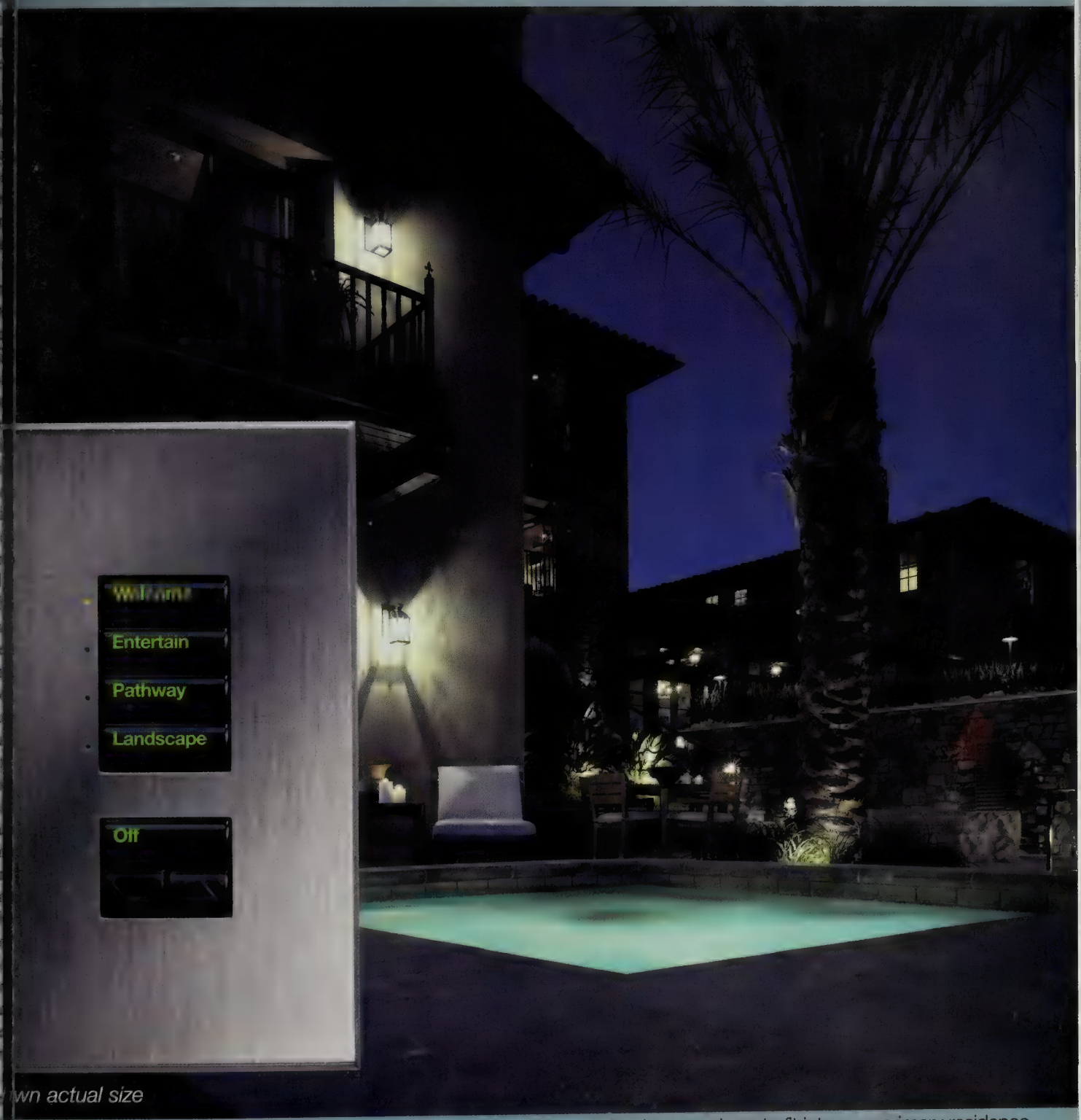
The principal question, as Barba saw it, was one of definition. What was needed was a scheme that would create a transitional space between the vineyards and the vast complex of labyrinthine tunnels where the estate wines would be aged. The architect devised an arcade that follows the contours of the hill and appears to buttress the terrain. The buttresses of the arcade are made of concrete and covered with rammed earth, a robust material that provides a sense of strength and mimics the color of the earth on the hill.

Two entrances lead into the hillside and the heart of the cellar complex from the arcade. In addition to the tunnels and chambers devoted strictly to the storing of wine, Barba fashioned a series of subterranean spaces: the great room for entertaining; a kitchen; and the round room, where the five tunnels filled with aging wine barrels converge and where Winiarski decided to install a Foucault pendulum, "a metaphor," he says, "for the passing of time and the maturing of our wine." In all these spaces, Barba's challenge was to somehow bring in warm, inviting light and to temper the severity of what were, in essence, caves. The architect designed wall sconces made of perforated satin copper, which give an effect of bubbles rising in a glass of champagne and provide a diffuse, delicate light. Floors were laid with silver- and golden-hued quartzite stone, and walls and ceilings were encrusted with luminous feldspar to create the illusion of a star-filled sky. Barba and Winiarski commissioned a Portuguese master carpenter, Manuel Medeiros, to craft the massive redwood doors used throughout the interior from an enormous old wine cask that had been standing idle in a barn on the property. "Barba's selection and use of materials is what keeps these underground rooms from being claustrophobic and oppressive," says Winiarski. "I never imagined that caves could be so inviting, but here I feel earthbound and welcome and secure in the knowledge that around me, our wine is quietly aging." □

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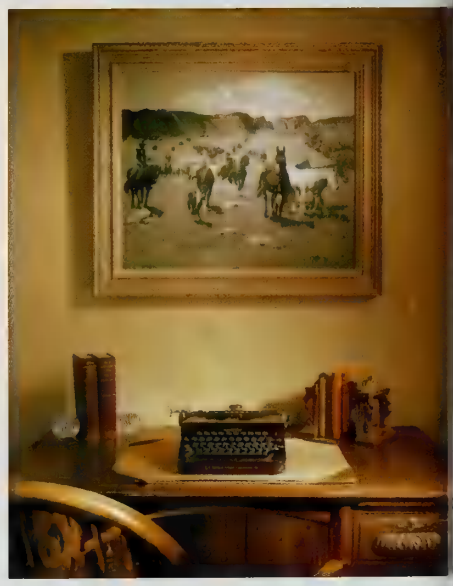
A Gentleman's Artful Legacy Endures at His Ranch near Big Horn, Wyoming

Text by Jeffrey Simpson/Photography by David O. Marlow



LEFT: The Bradford Brinton Memorial and Museum, on the Quarter Circle A Ranch near Big Horn, Wyoming, showcases a stellar collection of western and Native American art.

BELOW: Local cowboy artist Elling William Gollings painted *Wrangling Horses on the Quarter Circle A* in 1924. The oil hangs in the library over an American oak desk.



FROM THE TIME OF THE LOUISIANA Purchase in 1803 to the demise of the western movie in the 1960s, the West was a dominant presence in the American imagination. The West represented opportunity, adventure and beauty, and it fed the nation's sense of itself as the country with the most auspicious future in the world. There have been memorable writers—Willa Cather and Bret Harte, for example—and important artists, such as Frederic Remington and Charles M. Russell, whose work contributed to the myth of the West. But one group who celebrated the myth in a unique way were the rich businessmen from the eastern half of the country who enjoyed, either as owners or visitors, the phenomenon created for their pleasure known as the dude ranch.

There is a happy marriage of mythmakers and connoisseur, therefore, in the collection of western art put together by a Yale graduate and industrialist named Bradford Brinton and housed at his former ranch near Big Horn, Wyoming. Brinton, who had an interest in western art at least from the time of his first visit to Wyoming in 1910 "for the hunting season," bought his 600 gentlemanly acres for a vacation home in 1923 in an area that Kenneth Schuster, director and chief curator of the Bradford Brinton Memorial and Museum, calls "dude ranch heaven."

The purchase of the Quarter Circle A Ranch, as the property is known, seems to have turned Brinton's liking into a

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There is a happy marriage of mythmakers and connoisseur in Brinton's collection of western art.

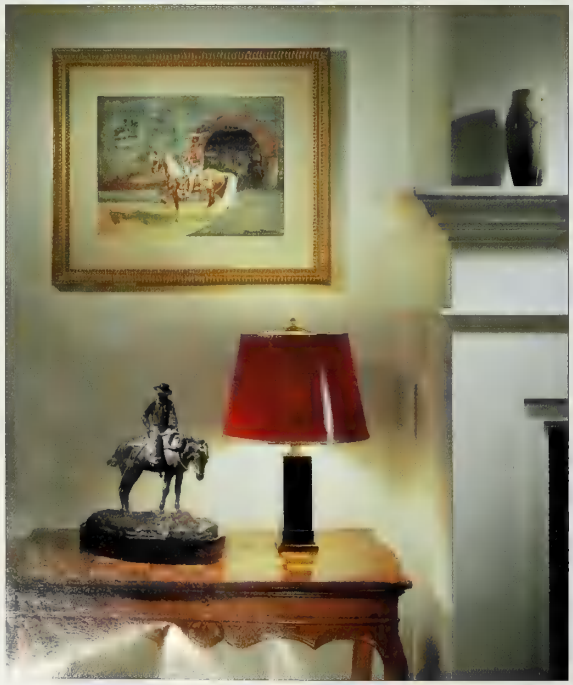
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passion. He developed relationships with galleries that specialized in western art in New York, where he maintained an apartment; and he began to collect works by Remington and Russell—and even ornithological prints from the famous series done almost a hundred years earlier by John James Audubon.

Remington, perhaps the best known of western artists, is valued for his small, kinetic sculptures of cowboys—singly or in groups—that seem to fuse horseflesh and human flesh in arrested motion. He had decided as a young man in the 1880s to record the vanishing West, and in addition to sculpting, he painted scenes of western cavalry battles and ranching in watercolors and oils. There were also very popular print portfolios of his paintings; and he even illustrated Theodore Roosevelt's youthful memoir, *Ranch Life and the Hunting-Trail*. Brinton owned two Remington bronzes and a total of 15 pen-and-ink

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ABOVE: Charles M. Russell bronzes are set in the living room near Frederic Remington's *The Battle on Little Bighorn* or *Custer's Last Stand*. The frieze is by Edward Borein.





RIGHT: A Borein watercolor and Russell's *The Night Herder* or *The Horse Wrangler* or *Self-Portrait* are in the music room. FAR RIGHT: The dining room's Remington oils include *Wyoming* [illegible]



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drawings and oil paintings, including two that were done for the Roosevelt book.

Charles M. Russell was a self-taught artist, who had actually worked as a cowboy in the 1880s and spent time with a Blackfeet tribe. In the first decade of the 20th century he slowly gained recognition for his paintings, magazine illustrations and sculpture of the western scenes of his youth. He settled in Great Falls, Montana, a few hundred miles from Brinton's ranch, where he stayed until his death in 1926. In the Brinton museum there are seven Russell sculptures and a number of watercolors and drawings.

As well as collecting the big names like Remington and Audubon, Brinton was fascinated by the western artists he knew —among whom he would probably have counted Russell, although it is not certain that they ever met. One resident of national stature he did befriend was Will James, a multi[illegible]nted man who lived for a time in Mo[illegible] and also [illegible] the a[illegible]hor [illegible]ssell, Alum[illegible] and w[illegible] life, which he also illustrated. Edward Borein, a California artist, came to Wyoming to paint, became acquainted with Brinton and eventually was a guest at the ranch. Among local talent whose work Brinton collected were Hans Kleiber, an Austrian-born printmaker, and Elling William Gollings, a cowboy artist.

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ABOVE: Colored avian engravings by John James Audubon are grouped by the Colonial-style bedstead in the master bedroom. The Princess Feather quilt dates to the 1920s.

BELOW LEFT: Comanche and Crow shirts and portraits by Winold Reiss await visitors to the Reception Gallery. BELOW: Geometric designs distinguish Navajo rugs and blankets.







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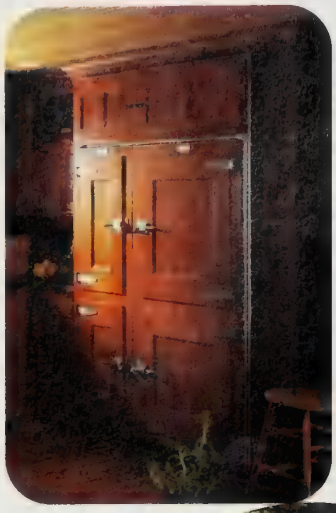


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After Brinton's death, his sister, Helen, who had her own spread near Phoenix, kept the Quarter Circle A Ranch and its collections much as her brother had left them; and at her death in 1960 a trust was established to create the museum and to maintain the entire property as a bird and game sanctuary. On spring days during the migration season more than 50 species can be identified flying over Brinton land, on which many different kinds of indigenous trees and shrubs thrive, including alder, cottonwood, aspen, chokecherry, buffalo bush and wild plum.

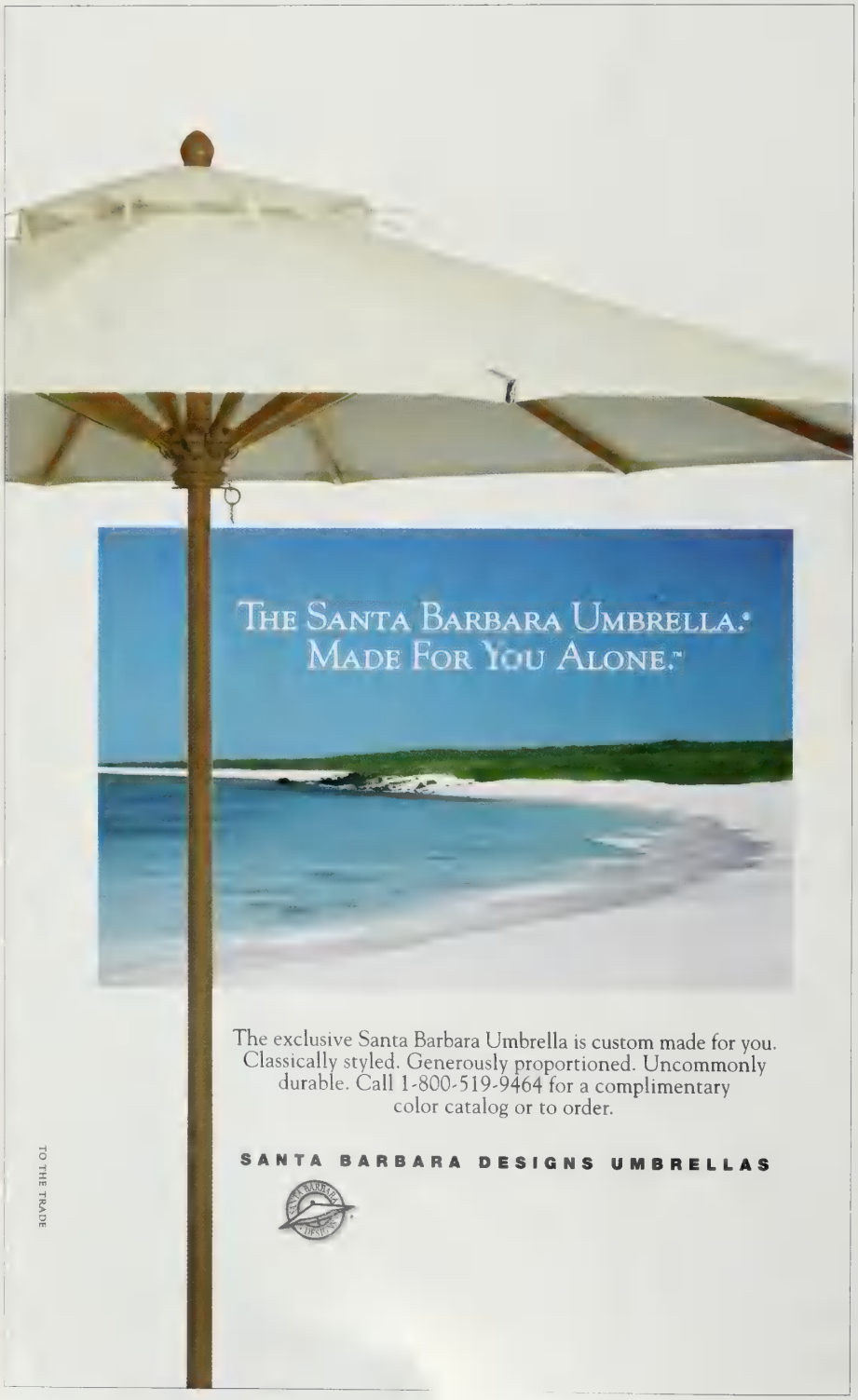
The museum is composed of the large white principal house, which was built in 1892 and added on to by Brinton in 1927–28; the saddle barn; the carriage barn; various ranch buildings (including a barn built by Brinton for his polo ponies); a log guesthouse called the Little Goose Creek Lodge, which is furnished with custom-made rustic pine and birch furniture; and the Reception Gallery, which was built in 1965. The entire museum is open from Memorial Day to Labor Day; the main house is open in September as well; and the gallery is open throughout much of the year, during which it holds special exhibitions. It also holds Brinton's permanent collection of Native American art and artifacts, which includes articles of clothing and blankets from many tribes, and 35 portraits of Black-feet Indians done during the winter of 1919–20 by painter Winold Reiss.

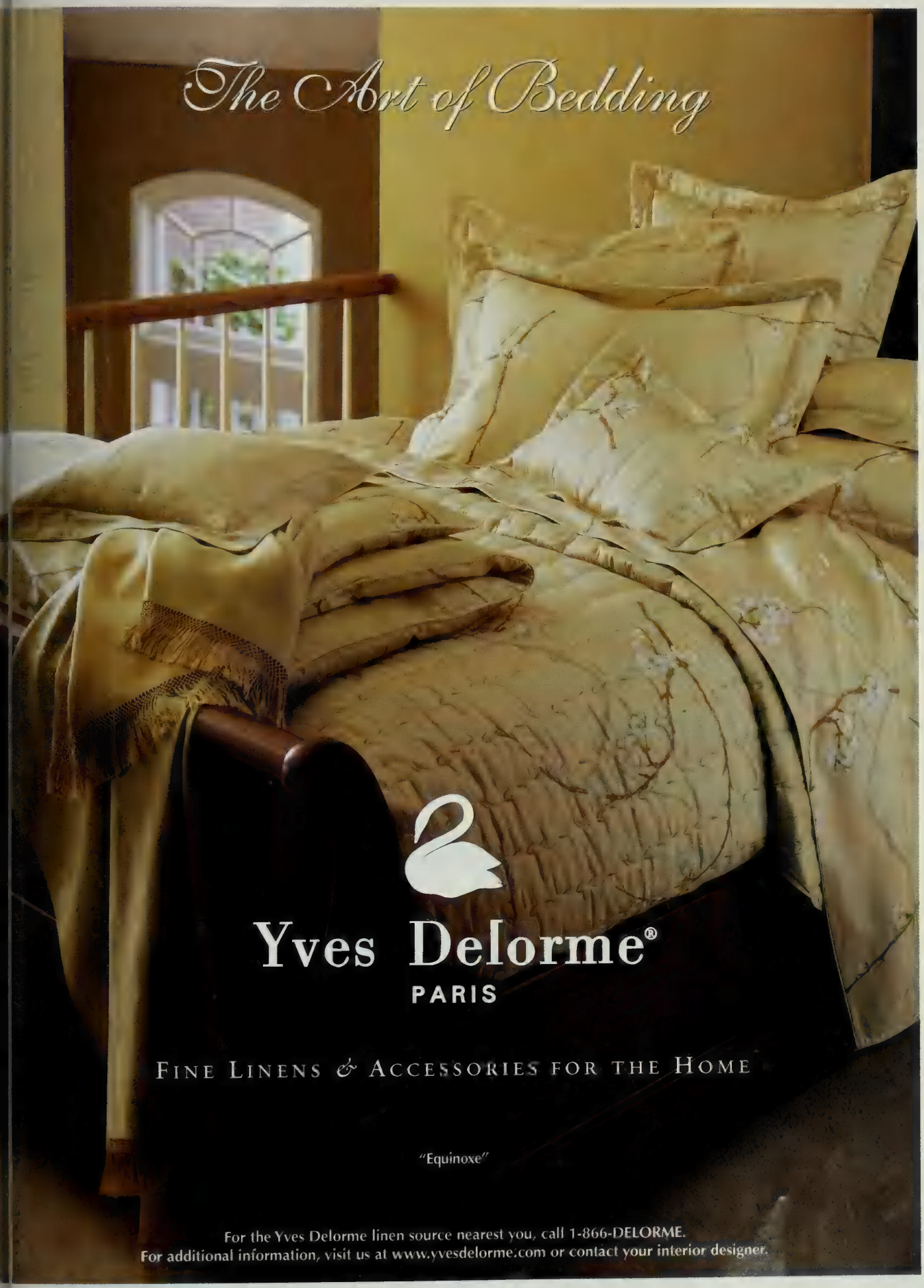
> As well as collecting the big names like Remington and Audubon, Bradford Brinton was fascinated by the western artists he knew.

The rooms of the main house, with their antique American furniture and dazzling western art, have many Navajo rugs on the floors, which Brinton probably bought on trips to his sister's ranch in Arizona. In addition to his other interests, he was a collector of rare books and manuscripts, and his library contains an Abraham Lincoln letter, a George Washington document and a William Penn autograph.

The grace of the museum, with its high art, atmosphere of comfort and integration into the beautiful scenery—there is a dramatic view of the front range of the Bighorn Mountains from the property—recalls a day when "dude ranch" was not a phrase akin to "theme park" but suggested the engagement of all the senses in a leisurely appreciation of the West. □

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continued on page 136

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A treelined drive (above right) leads to the Bucks County, Pennsylvania, estate known as Wildemere Farm. It is well suited for equestrians, with four fenced horse pastures in front of the main house and a custom-designed barn with six large stalls, a heated tack and trophy room and a hayloft. A professional indoor training arena is attached to the barn, and an outdoor riding ring is located next to the five-bedroom house. The main house, built in the 1760s and expanded in 1900, has red-oak and pumpkin-pine floors, an oak-paneled library and a sunken dining room with a large stone hearth. Three bedrooms are on the second floor, and a two-bedroom suite is in the west wing. The third floor houses the children's bedroom loft and two sitting rooms. The 21-acre estate includes a spring-fe pond, a pool surrounded by stone walls and wrought iron fencing and an 1,880-square-foot pavilion. A two-bedroom manager's house is at the rear o the property. $2.8 million. *Call 610-346-6912, x510.*



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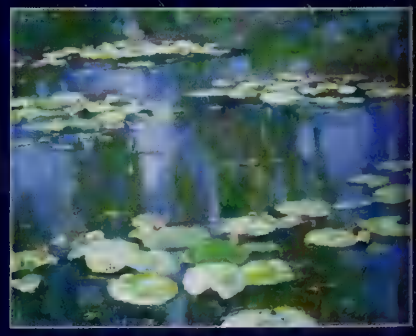
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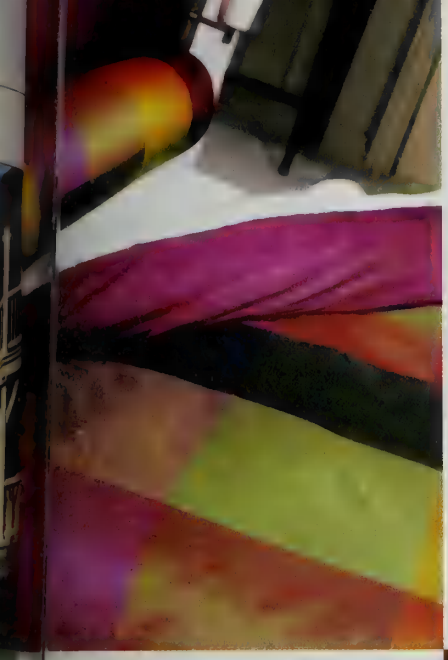


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An Adirondack-style post-and-beam 4,500-square-foot residence occupies five acres in upstate New York. The house is part of a gated community in the Catskill Mountains in an area that was once industrialist Chester Chapin's 5,300-acre property. The three-bedroom house sits at the edge of a 40-foot stone cliff overlooking the Toronto Reservoir. The living room has hardwood floors and a stone fireplace (below). $1.6 million.
Call 866-583-4900.



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TAFFETA



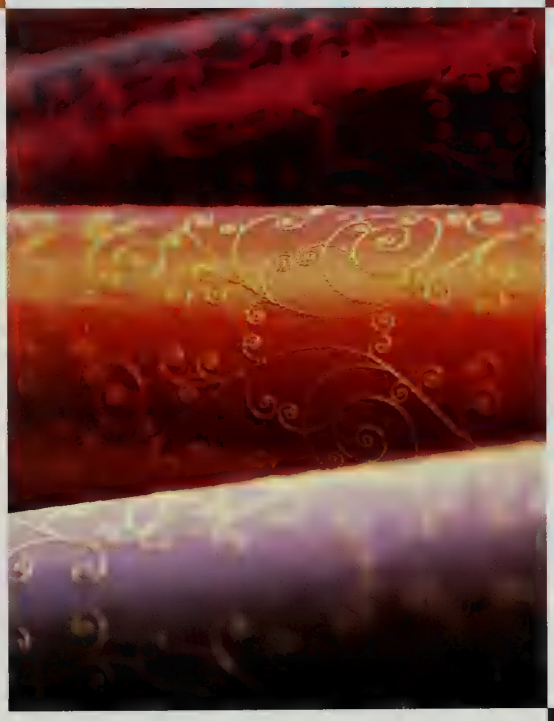
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Hugh Newell Jacobsen's Creation on the Gulf of Mexico





Situated on the Gulf of Mexico in Naples, Florida, a Hugh Newell Jacobsen–designed house exhibits the architect's trademark use of pyramidal rooflines and pavilion-like massing. The contemporary three-bedroom house has marble floors, high ceilings and wraparound glass walls that open to the pool terrace (below). The salon has a skylighted cathedral ceiling, marble floors and a built-in wet bar (left). An informal living room with a gas fireplace is adjacent. The dining room has built-in cabinets. A master suite, with two studies, dressing rooms and baths, adjoins the seaside terrace. $15.5 million. *Call 239-434-2424.*



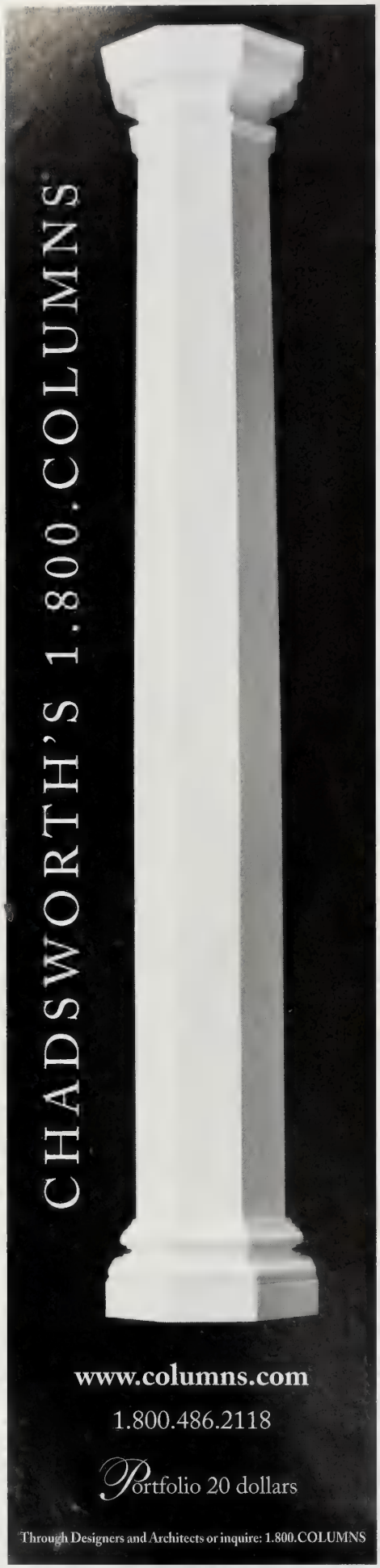
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CONNECTICUT
Composer Richard Rodgers's Former Home





A three-story house, built in 1929 in Southport, Connecticut, was once the home of American composer Richard Rodgers. Over 20 acres of landscaped grounds surround the more than 7,000-square-foot residence. The six-bedroom house has a family/breakfast room with a slate fireplace, a living room with wainscoting, and a paneled library with a corner fireplace (right). On the second floor, a master suite offers two dressing rooms, an office and a fireplace. It is joined by three more bedrooms and a playroom. The third floor has two more bedrooms. The estate includes a guest cottage, a greenhouse and a tennis court. $13.94 million. *Call 203-255-9900.*

RHODE ISLAND A Manor House on an Oceanfront Cliff



In 1925 architect George Locke Howe built a Norman-style manor house on more than eight acres of walled gardens, vineyards and a lawn that slopes to oceanfront cliffs in Middletown, Rhode Island. A cobblestone drive leads to the 5,700-square-foot, eight-bedroom house. Off the two-story great hall, which has two stone fireplaces, exposed beams and French doors, is a terrace overlooking the sea. A master suite has a fireplace and a private terrace in an enclosed garden. The property has been maintained by a descendant of the original owners. $6.5 million. *Call 401-789-6666.*

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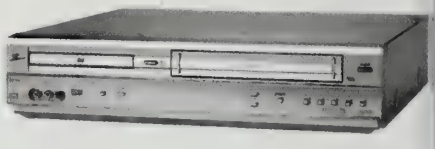
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CLOCKWISE FROM TOP LEFT: RUSSELL INGRAM; JIM MCHUGH; BILLY CUNNINGHAM


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Adventures on eBay

ART CONSULTANT BARBARA GUGGENHEIM TAKES ON THE CHALLENGE OF FURNISHING A HOUSE ONLINE

Text by Barbara Guggenheim/Photography by Jim McHugh

Just when I'd finished constructing and redecorating our house in Los Angeles, my husband, Bert, came home with the news that he'd bought the Malibu beach house we'd been coveting for years. Another year of antiques shops and fabric stores and searching for bath fixtures was more than I could bear. With a full-time job and family responsibilities, I'd run out of steam, not to mention time. No antiques shop, flea market or even Bloomingdale's is open at 10 at night, when I was available. Then I thought, What about eBay? As an art consultant, I'd long been pessimistic about the prospects of buying serious art online. But I wasn't looking for serious art, and, desperate, I was ready to try.

The house, a Cape Cod–style cottage, came with a few basic pieces of furniture, including a pine cabinet with a plate-rack top. Though it occupied a big space in the dining room, it also created a serious problem. How was I going to fill five 12-foot shelves? OK, I thought, here goes. I went onto eBay and typed "ironstone" in the search field. What came up was amazing. Within a month we successfully bid on hundreds of pieces—bowls, pitchers, gravy boats and enough plates to serve 24.

In the process, my husband became an addict. One day, when our bids for a soup tureen were repeatedly topped by "Ironstone Ike," Bert asked if we could send an e-mail to our rival. "Tell him if he tops our bid one more time, we'll spend the rest of our lives outbidding him on every object he tries to buy." "Calm down," I said. "That can't be legal."

One night Bert suggested that we find an antique ship painting for the living room. My eyes rolled. But having scored with ironstone, I entered "old ship painting" and hoped for the best. Eight works came up, one more gruesome than the next. Bert picked one he liked, undeterred by my observation that it didn't look old. I placed a low bid, hoping we wouldn't get it. Of course we did. Sometimes sellers send personal notes explaining the provenance of your purchase, such as, "My grandfather carried this vase in his arms all the way over from Russia." The owner of the "old ship

"You can make a collection of something without spending a lot of money, and still have all the fun," Guggenheim says of shopping online. BELOW: American handkerchiefs dating mostly from the 1940s and '50s adorn the dining table. "You don't need flowers," she says.



Barbara Guggenheim, a partner in the art-consulting firm Guggenheim, Asher Associates, filled the Malibu house she shares with her husband, Bertram Fields, with objects purchased on eBay. OPPOSITE: Guggenheim and her collection of English and American ironstone.

I was sure there was a connoisseurship
to sock monkeys, but it eluded me
totally. I liked them all



Guggenheim uses what she refers to as her "American novelty hankies" as take-home hostess gifts. "I try to match the personality of the handkerchiefs with those of my friends." She has a book coming out this fall on the handkerchiefs.

GHT: Guggenheim sits with a lit- of sock monkeys, which were t made in the early 1900s by wom- wanting to supplement their omes. The tweed socks them- ves were produced by the Illinois- ed Nelson Knitting Company.



inting" wrote: "I am so glad u got my painting. I just ished it last night."

Antique oil lamps, table- oths, pillowcases, candle- cks, rugs and silver followed. nay be a veteran now, but I ll have a moment of angst nen an eBay package arrives. y most disappointing mo- ent came over a sailor's val- tine I intended to hang in e entrance hall. It looked ite splendid on my com- ter screen, filled with tiny ells, hearts and bows. When pened the box, it was only inch in diameter. Still, it s my fault for not having oked closely at the descrip- n and dimensions.

Then there was my foray o sock monkeys. With their de red smiles and floppy ms and legs, they make me gh. As I scrolled down all e selections on eBay, I was re that there was a con- isseurship to sock mon- keys, but it eluded me totally. I couldn't tell good from bad, old from new, but I didn't care. I liked them all.

One thing about eBay: It's easy to get sidetracked. In a search for quilts and blan- kets, I stumbled onto Indi- an saddle blankets. Before I knew it, I owned two and re- alized I was way off course. Still, if Bert ever comes home saying he's bought a house in Santa Fe, I'll be ready. □

BELOW LEFT: More handkerchiefs from Guggenheim's collection. BE- LOW: Lighthouses—"mostly wood and mostly new"—fill another cabi- net. When a package from eBay ar- rives, she says, "I cross my fingers that the object is what I expected."







Right on Track

MANDY PATINKIN SHARES THE NOSTALGIC PULL OF HIS FAVORITE PASTIME

Text by Stephen Drucker/Photography by Billy Cunningham

Late at night, when the rest of the world is flipping channels, one wants to believe that Mandy Patinkin is in quiet thought, rehearsing Ibsen or his latest episode of Showtime's *Dead Like Me*, or searching for a new shade of world-weary meaning in a Sondheim lyric. But the actor gets into a different role most nights, a character who likes to push buttons: Ski gondola. Blinking lights. Building lights. Porch lights. Station lights. Street lights. Oil derrick. Beacon. Milk car. Water tower. "This I love," Patinkin says, slipping into reverie as Lionel Log Loader #164, vintage 1950, swings a tree trunk from a flat car to a clear-plastic riverbed. "You come here late at night, and you're in fantasyland."

Curtain up. Light the lights. Load the cattle car. "I was involved in the theater of trains long before I was interested in the theater itself," says Patinkin, having spent more than 40 years at the throttle. His father gave him his first train at the age of eight, but it was not until he married Kathryn Grody, and his sons, Isaac and Gideon Grody-Patinkin, came of age, and the spoils of theatrical success were finally his, that all those youthful hours coveting Lionel catalogues were once and forever avenged. "The wives in my world call themselves train widows," he reminds us.

The hobby of Patinkin's childhood, with its four-by-eight sheets of plywood and callow echoes of *Boys' Life*, has changed beyond recognition. Today's enthusiasts like to re-create a time and place in eerie, obsessive detail. Locomotives have chips in them, and controls are computerized. Fiber-optic cameras capture the engineer's view on video.

The Patinkin house in High



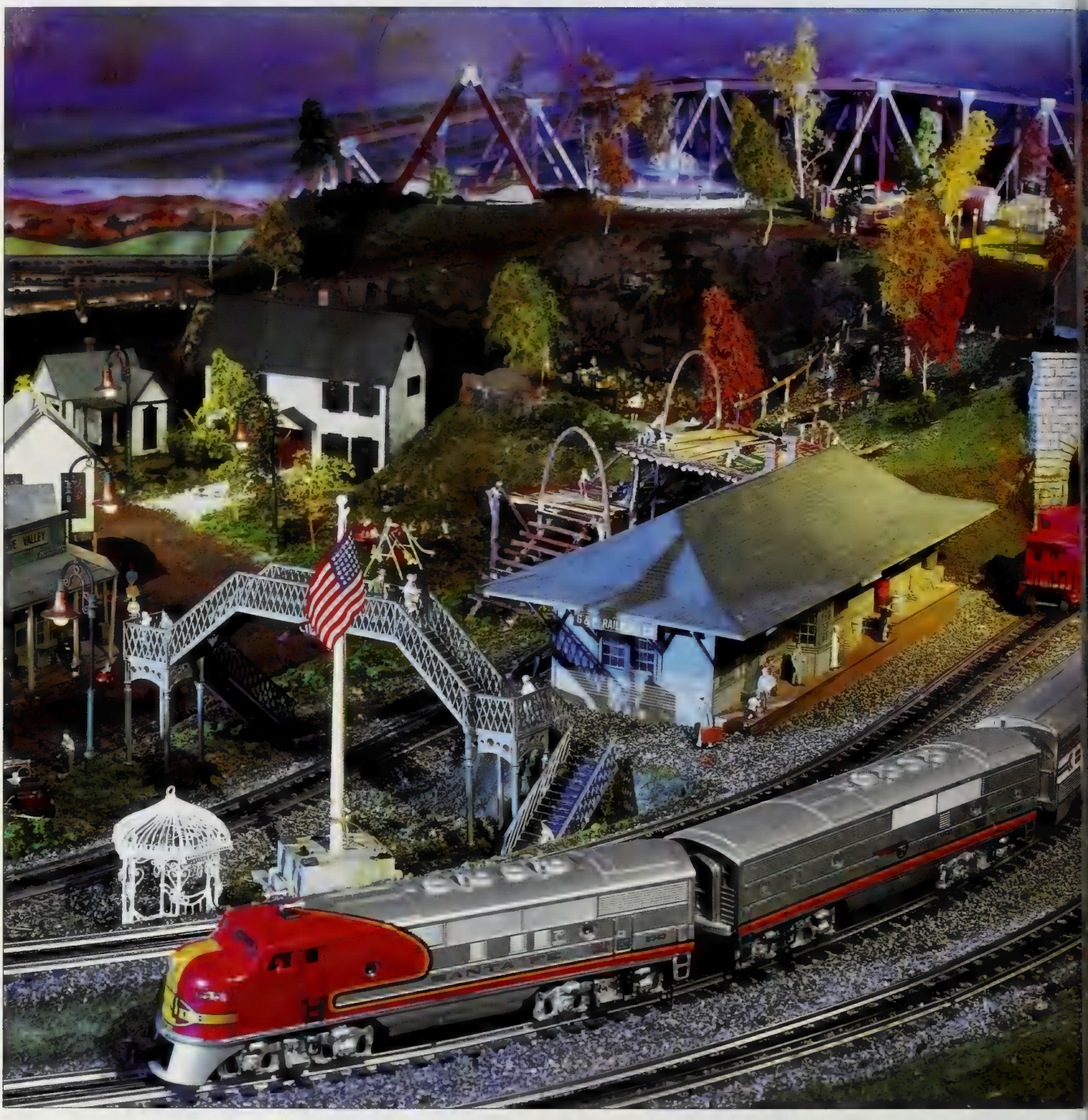
PPOSITE: Actor and singer Mandy
tinkin stands behind the main
ain station of his set, which can
erate 25 trains and a trolley si-
ultaneously. Patinkin, who has
d some of the pieces since he was
oy, says, "What other toy can
u buy that will work for 50 years?"

ABOVE: The engines rest in individual stalls, which were built into the mountain itself. Details such as real nickel shavings in the dump truck and a handcrafted water tower lend a sense of authenticity. BELOW: Patinkin's trains are set up in a barn on his 60-acre property in New York.



Falls, New York, is on a 60-acre farm with renovated pig and horse barns and chicken coops. It has a relaxed, handcrafted air, with salvaged barn wood on its walls and candy-colored chenille tossed over the living room sofa. The farm buildings were converted and expanded by architect Lewis Waruch, who also built the benchwork for the railroad. More than 1,500 feet of O-gauge track and 10,000 feet of wiring, executed by Richard Roman, of East Coast Enterprises, and engineered by David Barrett, of Depotronics, fill the second floor of a barn.

"The trains interest me the least," Patinkin says. "I'm not so much a collector as a player. Everything is immediately unpacked and played with." Most of the shopping was done at an



A Santa Fe engine pulls an Amtrak passenger train past an American flag that the actor has had since he was eight. Behind the station, willow steps and archways, built by architect Lewis Waruch, lead to an amusement park inspired by Patinkin's younger son, Gideon Grody-Patinkin.

annual extravaganza in York, Pennsylvania, the Brimfield of electric trains and a dangerous place. One innocently sets out to stock up on Proto Smoke fluid and returns with too many orange Lionel boxes and a guilty conscience. "The first time I went, I filled our car," Patinkin admits. "I simply can't go to York anymore."

The actor brought all his stage resources to the railroad he calls "the story of our lives." The People's Iron & Metal Co. honors the family scrap business back in Chicago. (Uncle Harold cried when he saw it.) A cousin supplies genuine Patinkin metal shavings to use with Lionel Triple-Action Magnetic Crane #182, vintage 1949. A diner is named for Patinkin's mother; Kath's Book & Café Shop is a wink at his wife; for Gideon Grody-Patinkin, an amusement park twirls and twinkles, with rides from Marshall Reed's Scale Amusements. In a nod to Isaac Grody-Patinkin, an avid climber, various back-to-nature types scale a cliff.

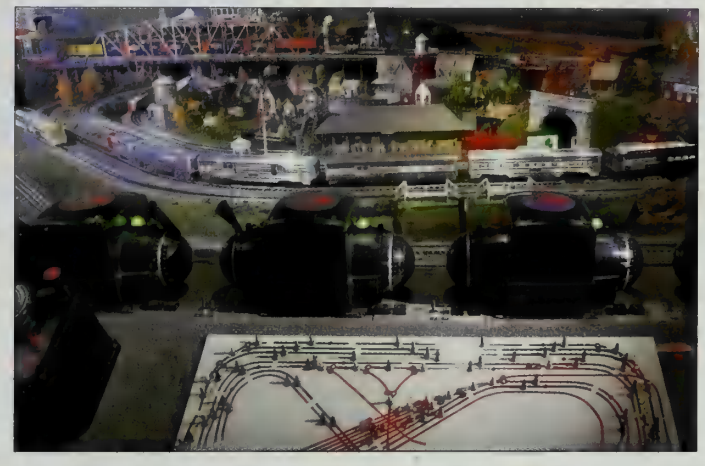
Gideon and Isaac Grody-Patinkin, now 16 and 20, if not quite as besotted with trains,





LEFT: Patinkin leans over Kath's Book & Café Shop, which was built from scratch and inspired by his wife, Kathryn Grody. Directly in front of it is "my favorite attraction on the layout," he says, "the Speakers Platform," where various well-known 20th-century speeches are heard.

"I'm not so much a collector as a player," says Patinkin.





ABOVE RIGHT: Lionel ZW transformers line the set's control panel. "I couldn't afford them in my youth," says Patinkin. "They were so powerful, and the look of them was so Flash Gordon." RIGHT: Grandma Doralee's Diner, named after his mother, overlooks the Sinclair Gas Station.

have always stayed involved, for their father's sake. For holidays and birthdays they would give vouchers for "100 trees" or "100 hours of work." Together, father and sons would create trees from twigs, foam and theatrical sagebrush. Patinkin recalls, "We made trees till the cows came home." And then they worked on the cows.

As in the theater, the stage is brought to life with lighting and music. Blue klieg lights were programmed from dawn to dusk by Eric Cornwell, who lights Patinkin's concerts. "Now listen to this," says a very excited Patinkin, as the walls start to reverberate with the oom-pah sound of the Paragon Ragtime Orchestra. The music comes from an automotive CD changer filled with sound effects, like Richard Nixon's resignation speech, one of dozens of historic addresses available on demand at the Speakers Platform. Yet the singer's own sweet tenor is nowhere to be heard. "Are you kidding?" he says, utterly horrified. "This is for me to get away from me."

Advances in digital electronics may be thrilling, but they cannot compare to the Rosebud aspect of the pastime. "The things I care about, really care about," says Patinkin, "are the pieces I had as a kid." The engine missing a light, the American flag with 48 stars, the milk car that was loaded and unloaded relentlessly one fateful day until it finally overheated and started to melt—"If I ever lost these things," he says, "I would be heartbroken." □

Jewel Tea China

JOHN COTTRELL'S YEN FOR VINTAGE PIECES IN INDIANA

Text by Christopher Finch/Photography by Russell Ingram



ABOVE: "I love china. You name it, I have it. I liked this pattern because it was old and unusual and, at the time, reasonably priced," says designer John Cottrell, with his partner, John Nelson, left, in the kitchen of their Culver, Indiana, cabin. "I knew someday it would be collectible."

Jewel Tea china is pure midwestern Americana," says designer John Cottrell. "I originally encountered it at my grandmother's house. She had a few pieces—a pitcher, a stack of mixing bowls—which she had bought off the little trucks that used to sell these things door to door. Many years later I began to collect Jewel Tea myself."

"When I first saw the china," confesses John Nelson, Cottrell's partner, "I thought it had to be the ugliest stuff I'd ever seen. It took me a while to change my mind."

"Previously I'd been collecting Fiesta ware," Cottrell continues, "and I told friends that Jewel Tea could be the next thing. Really, I thought of it as a hoot, and I had no place to show it until we bought the cabin in Culver a few years ago."

Culver, Indiana, is a sleepy town, about halfway between Fort Wayne and Chicago, with a sizable body of water —Lake Maxinkuckee—and big shade trees, where between the two world wars families from nearby urban centers built summer cottages, many of which have been handed down from



"I started with a small selection of pieces in the Autumn Leaf pattern," says Cottrell. "Then I came across a woman in the neighborhood who had more. I'd buy boxes of the stuff from her for about a dollar." The tin flour sifter and the cake safe are among the rarer pieces in his collection.

"The cabin was built at about the time Jewel Tea began selling Autumn Leaf ware. It's hardly surprising that they go so well together."





ABOVE LEFT: "It's one of the first pieces I bought," Cottrell says of the stacker, which dates to the 1940s. "It's in perfect condition." ABOVE: Nelson purchased the Solo tea service, left, the two pots and the tea towel on eBay. "John got hooked after we bought a computer," he says.

one generation to the next. Back in the 1940s and '50s these cabins were home to an array of sturdy dinnerware and kitchenware produced by companies like The Hall China Company of East Liverpool, Ohio, a manufacturer whose products featured a nonporous, craze-proof glaze, supposedly fired using a "lost" Chinese process.

One of Hall's most popular lines—it included everything from casseroles to butter dishes to wall clocks—was decorated with the simple but effective Autumn Leaf pattern. Beginning in 1933, items from this range were produced in large quantities for the Jewel Tea Company of Barrington, Illinois.

Founded in 1899, Jewel first established its reputation by making household deliveries of fresh roasted coffee in the Chicago area. As roads improved, the shiny brown-and-cream vans of the Jewel Home Shopping Service brought all kinds of canned, bottled and packaged goods to towns like Culver that were too small to support a large supermarket.

The Jewel Tea Company even offered housewives advice through its Homemakers' Institute, which published recipes and household hints in its magazine, *The Jewel News*. The spokesperson for the institute was an advice-dispensing domestic guru named Mary Dunbar, a kind of prairie-states precursor of Martha Stewart.

Starting in the 1920s, Hall teapots were offered as premiums by the Jewel Tea Company. Later, various kinds of Hall china were sold from the Jewel trucks and by mail order. Autumn Leaf was by far the most popular pattern, remaining in production until 1976, and it found its way into countless American homes. Like so much Americana, it passed out of favor for a generation, only to reemerge in flea markets and secondhand stores. It was in such places that Cottrell, a native Hoosier, began his collection. "Just everyday things at first," he recalls. "Dishes and mixing bowls. For some time John and I had wanted a cottage in Culver, but they rarely come onto the market. Finally we were able to buy one that had belonged to the

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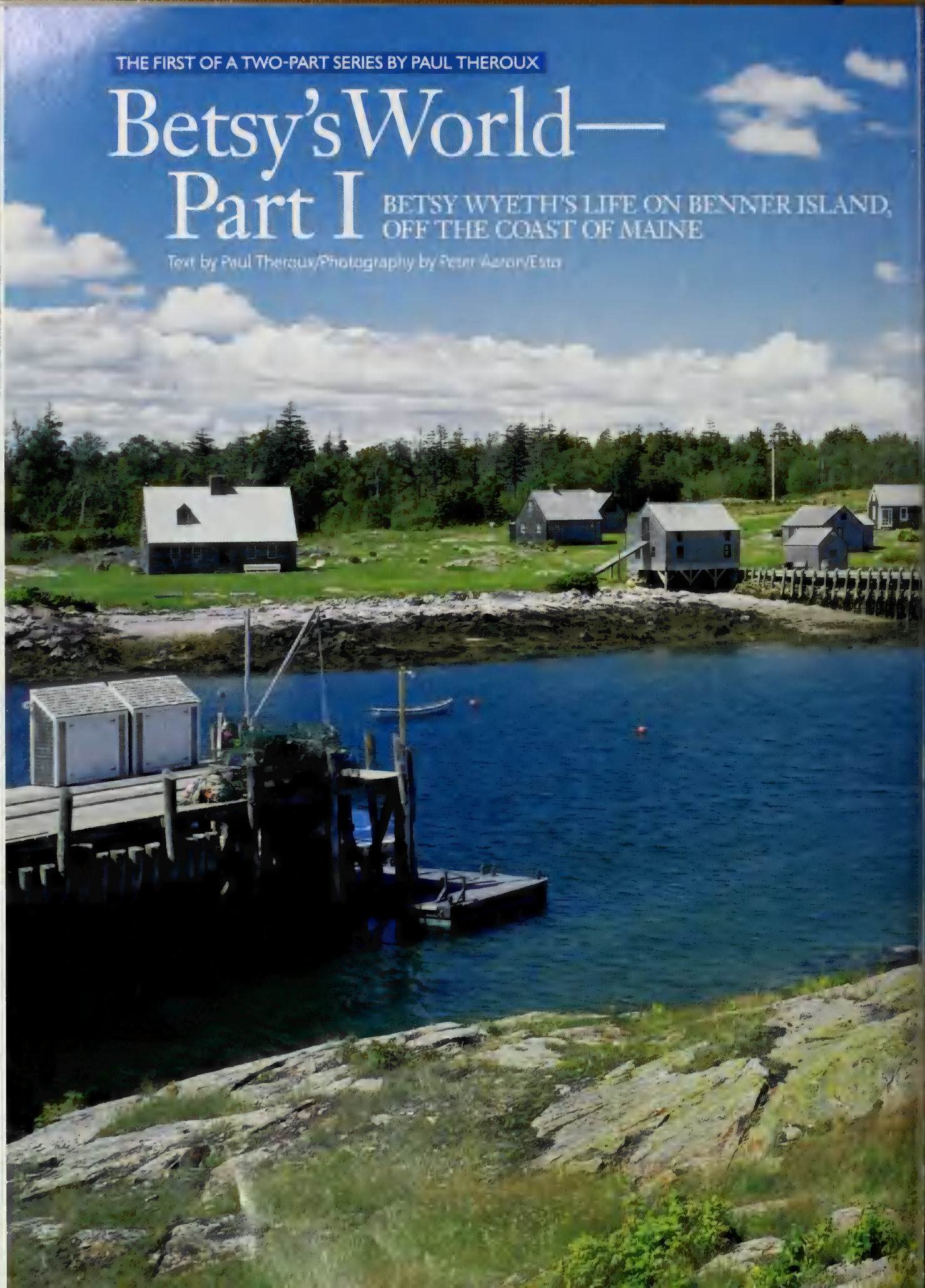
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THE FIRST OF A TWO-PART SERIES BY PAUL THEROUX

Betsy's World—Part I

BETSY WYETH'S LIFE ON BENNER ISLAND, OFF THE COAST OF MAINE

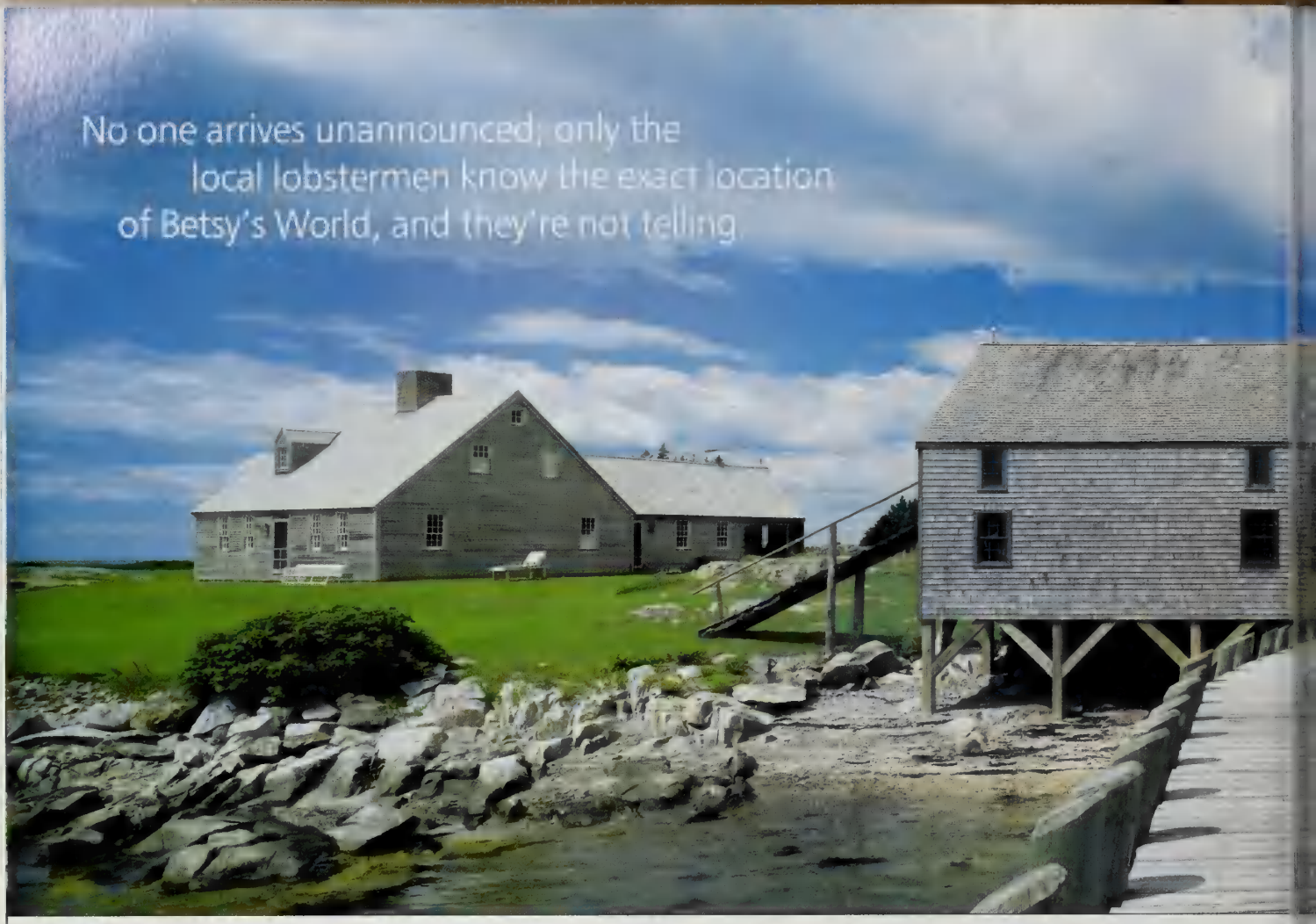
Text by Paul Theroux/Photography by Peter Aaron/Esto





From May to October, Betsy James Wyeth—wife of painter Andrew—lives on and maintains Benner and Allen islands, several miles off the coast of Maine. Her main residence is on Benner, just across the channel from Allen, in the foreground, which holds most family dwellings.

No one arrives unannounced; only the local lobstermen know the exact location of Betsy's World, and they're not telling.





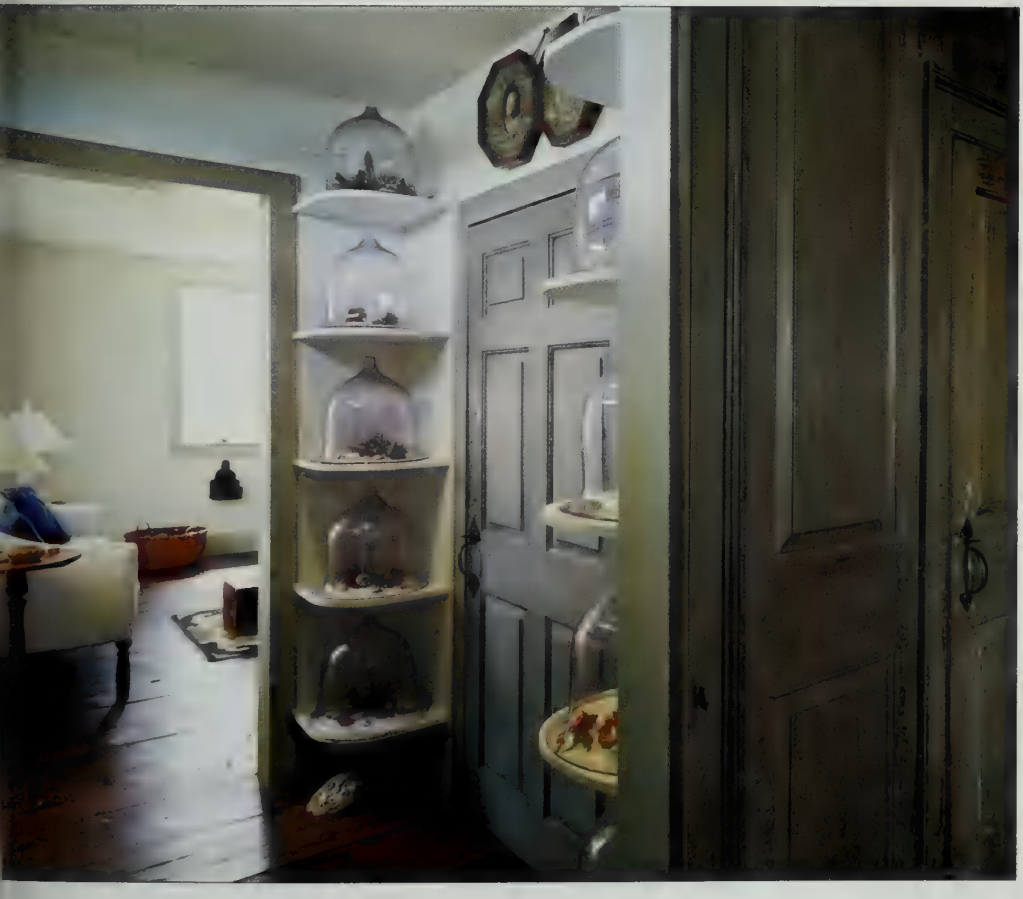
ABOVE: A lightning rod and a symbolic weathervane (with its resident goldfinch) top Oar House, a shingle-roofed Cape-style structure Wyeth designed. RIGHT: The entrance of Oar House, whose slatted wood exterior has patinaed naturally under the island's extreme conditions.



Islands are self-contained. Easy to understand," Betsy James Wyeth has said, and she has also mentioned that she loves them because they are so detached that no one can easily intrude upon an island dweller's privacy. They are worlds unto themselves. "People can be seen coming from a long way off."

Betsy—being Betsy—owns two islands, side by side, one big, one small. Benner Island and, at 500 acres the much larger, Allen Island, across a

A dock leads to Benner Island's Oar House, far left, and outbuildings, which include a 19th-century grocery store that has become a freestanding library, far right. Andrew Wyeth's studio, Wheel House, is second from right. Flanking the dock are the Fish House, left, and the Salt Shed.



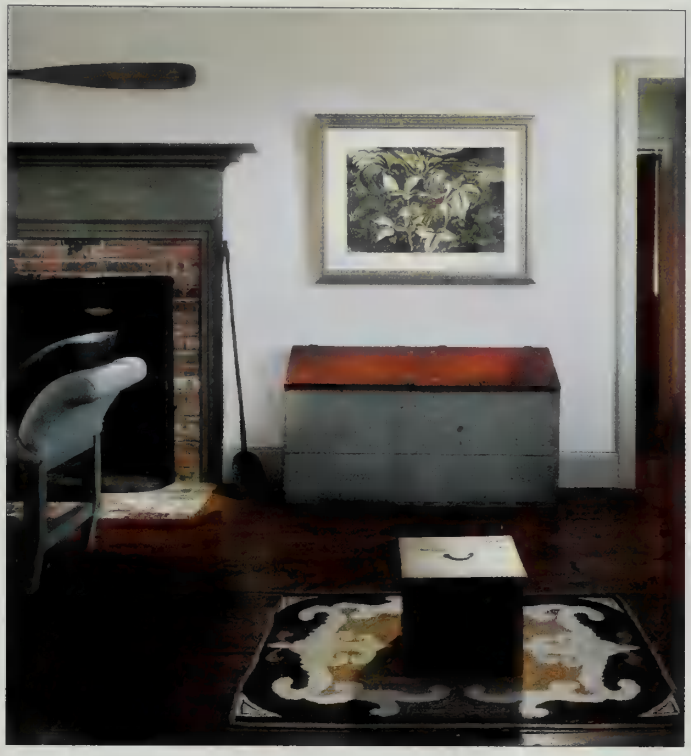
LEFT: Shelves in an Oar House hall hold Wyeth's collection of shells under bell jars. A nature lover (as well as a descendant of the poet Elizabeth Barrett Browning), Wyeth collaborated with her artist son, Jamie, in 1979 on a fictional children's book about animals titled *The Stray*.

narrow channel, are nearly five miles off one of the rockiest promontories and prettiest fishing ports on the coast of Maine. The islands are like two distinct planets, made of granite and spruce trees, far enough at sea to be out of binocular range. And given the eccentricity of Maine weather, most of the time Betsy's life is obscured by a summer sea-fog, or a glow of heat haze, or lost in the dazzle of the brilliant glimmer and flash of the sun on the water. No one arrives unannounced; only the local lobstermen know the exact location of Betsy's World, and they're not telling.



The dining area of Oar House, which Wyeth calls "my tempera," contains items that she has collected over the years. A visitor once referred to the interior as looking "like an Andrew Wyeth," to which the artist replied, "I think it looks like a Betsy Wyeth, myself."

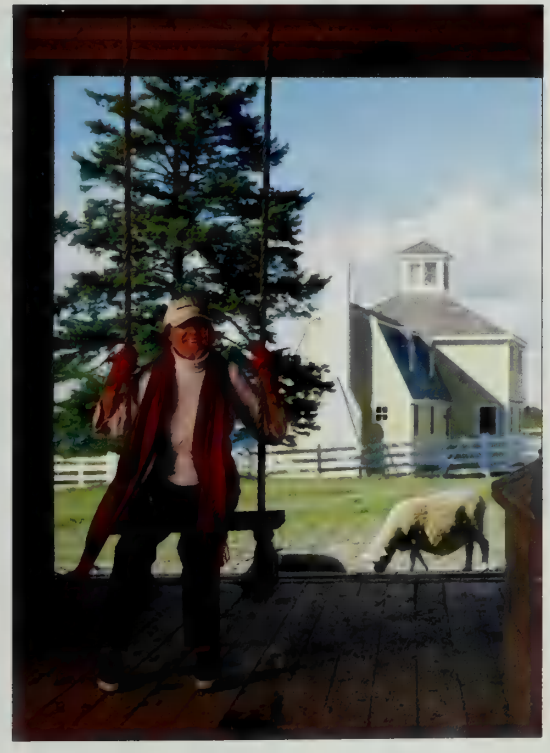
Having renovated an 1857 lighthouse on Maine's Southern Island, which the couple inhabited from 1978 to 1990, Wyeth created her compound on Benner Island in a few years' time. RIGHT: A 1943 drybrush by Andrew Wyeth, *Jack-in-the-Pulpit*, hangs in the Oar House living area.

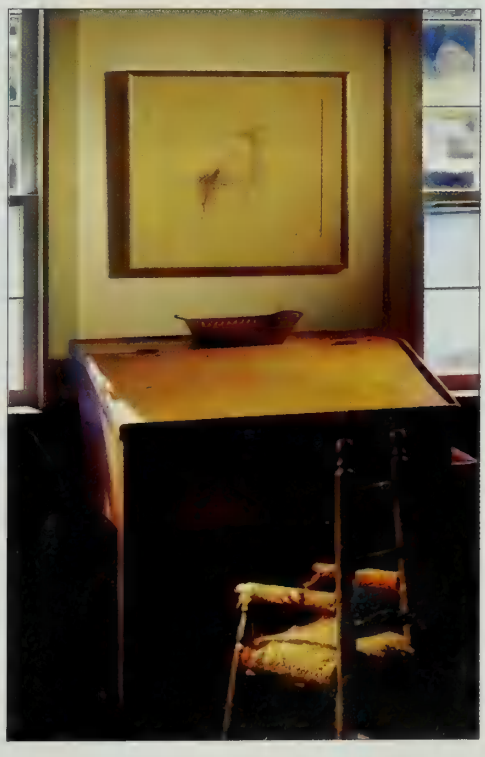


"I have been the most free female in the world, and I've never left home," she has also said. Perhaps John Donne was right—"No man is an island." But this woman is undeniably an island. And what her husband of 63 years has accomplished in painting, Betsy has created out of wood and stone, directing crews of craftsmen and builders, all local. Her habitual summer outfit is a fitted linen hacking jacket, worn over a T-shirt and slacks, and a red baseball cap with a suede peak, and walking shoes. She moves quickly, taking long strides, and at the age of 81 is an occasional but enthusiastic smoker. In a joshing, slightly headmistressy manner she gives brisk, precise orders. Everyone she hires—it is one of her rules—comes from within a 20-mile radius of the islands—local people, gifted artisans, who know the weather and the water, and who cherish islands.

"As a child I came to Cushing," Betsy Wyeth says of her early life on the coast of Maine. "That's how I got to know Christina Olson. When I was 17, Andy introduced himself. On the first date he said, 'Will you marry me?' I said,

BELOW LEFT: Wyeth, who once remarked, "I'm not easily tied down," pauses on a swing in her barn on Allen Island, which she, Andrew and their two grown children frequent in summer. BELOW: A drawing by Jamie Wyeth of his father hangs in the bedroom/office of Oar House.







Influenced by formative years spent in a sparsely furnished Maine house, Wyeth has said, "I've liked to come home to orderliness because I am so chaotic underneath, so *really* wild that I *really* have to keep things in order. I've always done that." ABOVE: The Oar House bedroom/office.

'Certainly.' He had 65 dollars in the bank. Isn't that fun?"

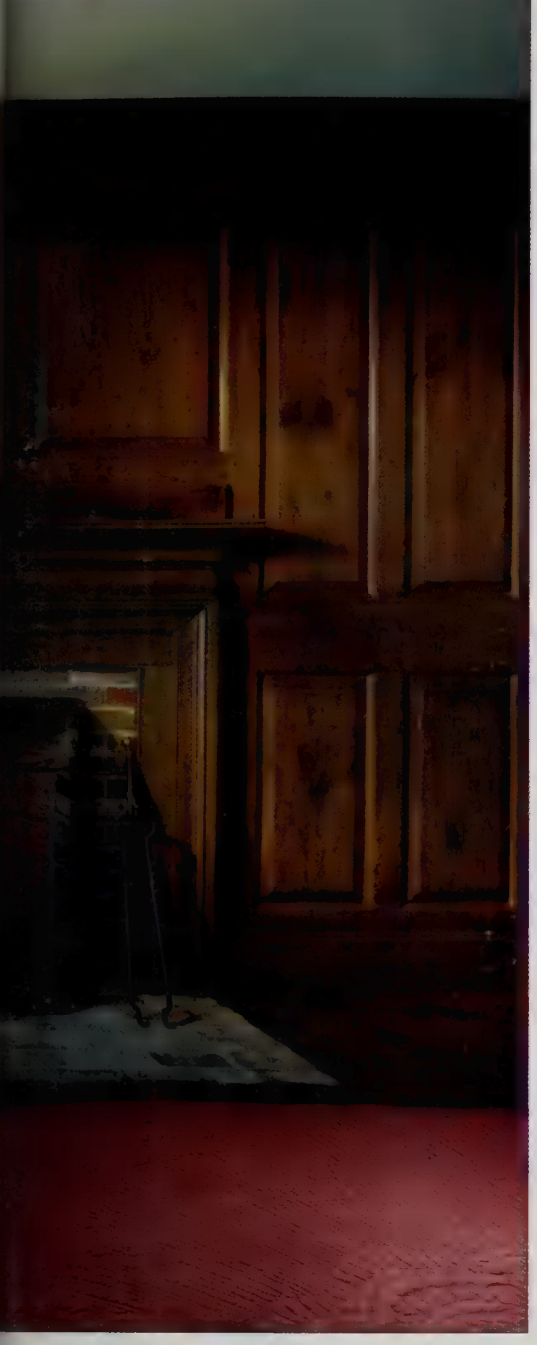
Andrew Wyeth and Betsy James married a year later, in 1940, and in 1948 Andrew painted Christina Olson. In fact, Christina appears in many Wyeth paintings—both in portraits and as a shadowy presence, a glimpse of her in a kitchen, or in a rocker. But the curious fact of the most famous of Andrew Wyeth's paintings and one of the best-known American images is that it was Betsy who named *Christina's World*. The enlightening concision of the title defined it and suggested something islandlike in the way the farm buildings are set in the ocean of the surrounding fields.

"Andy hates islands," Betsy says. Still, he spends roughly half the week on Benner, with Betsy. "I couldn't possibly live with any other kind of man. I've given him all the freedom in the world. Everyone thinks I knew about Helga. I never went near his studio!"

Nesomania (a word coined by Lawrence Durrell) might describe Betsy Wyeth's obsession: a passion for islands. She had always dreamed of living on an island. "I wanted to be alone on an island." It was on an island owned by a family friend that she had her first intimation of nesomania. Then she bought and renovated Southern Island, a little hill of granite and white dwellings with a lighthouse dating from 1857 that Betsy brought back to life (see *Architectural Digest*, June 1986). This brilliant vision of whiteness lies at the approach to Tenants Harbor. Betsy lived on Southern Island from 1978 to '90. It is now the summer residence of her son the painter, Jamie Wyeth.

"I saw what island life was like," Betsy says of her early experiences on Teel Island and Southern Island. "Most people can't handle it. Some people panic at the thought of being on an island. You need cooperation. Usually it's the women who can't take it. But Gayle is my Tugboat Annie."

Gayle Stuart and her husband, Bill, help manage Bet-









TOP: In the Oar House dining area is *Blue Barrel*, a watercolor Andrew Wyeth did in 1989 of a scene in the Fish House (left), which his wife has turned into a small fishing museum, with old lobster nets and other nautical accoutrements. ABOVE: A ramp leads to the Fish House.



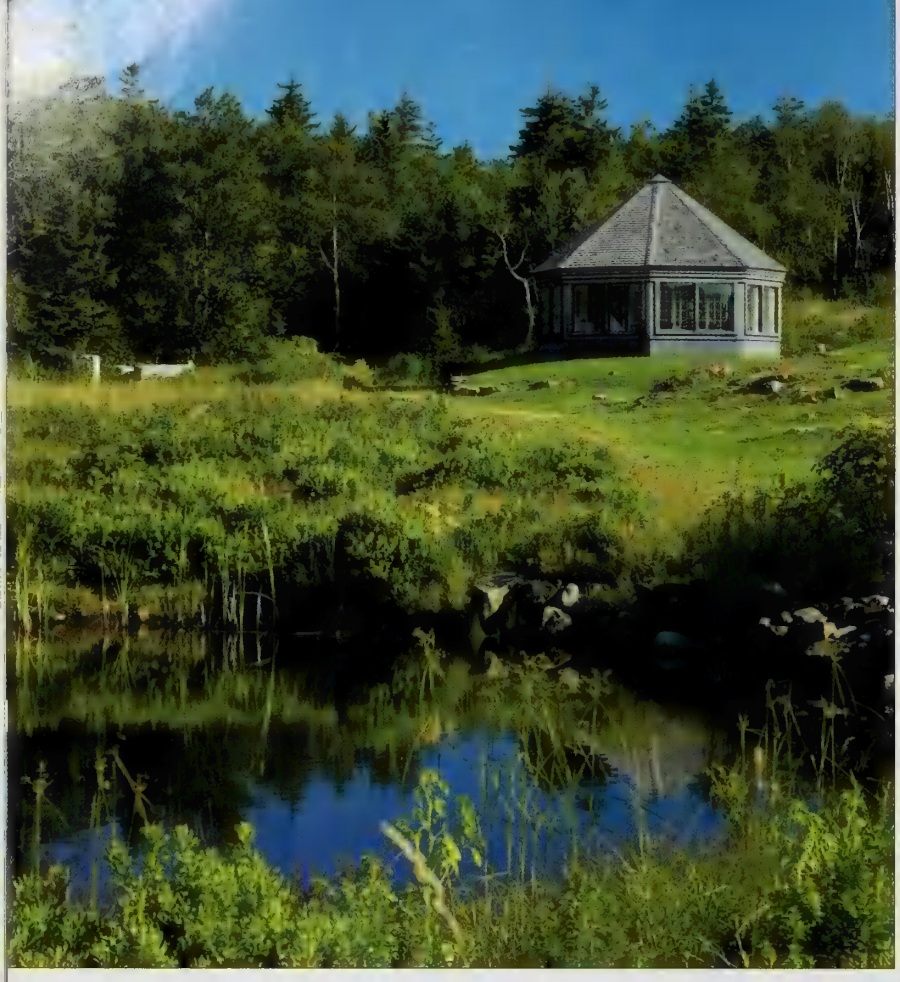


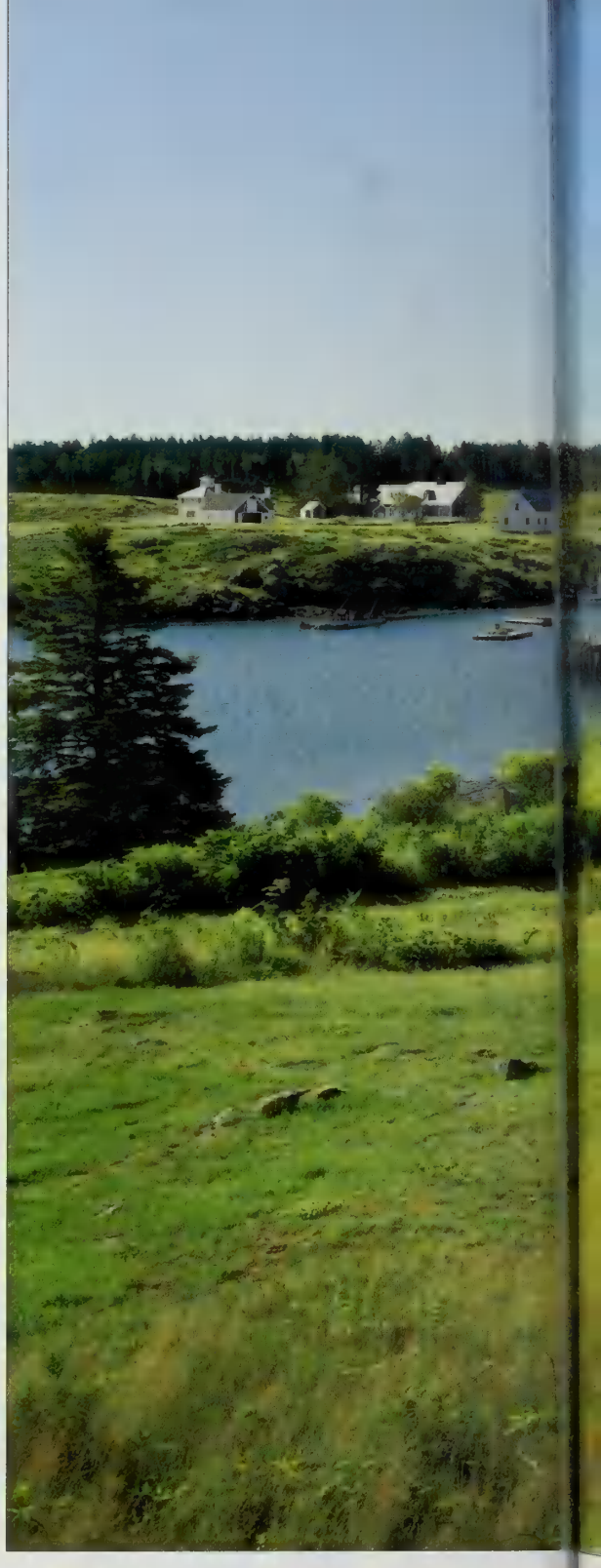
ABOVE: The library still retains signs of its previous incarnation as a grocery store, with records of transactions and IOUs, one dating to 1842, written on the wood paneling. Wyeth placed a pair of sheep figures —a motif echoing throughout the compound—near the shelves. THIS PAGE: Andrew Wyeth's studio.





The rear elevation of Oar House, with the guesthouse (called Island House) at far left, looks onto a pond dug out by Wyeth. The body of water was later immortalized in Andrew Wyeth's 1994 tempera *Jupiter*, in which a crescent moon and Jupiter are reflected on the surface.







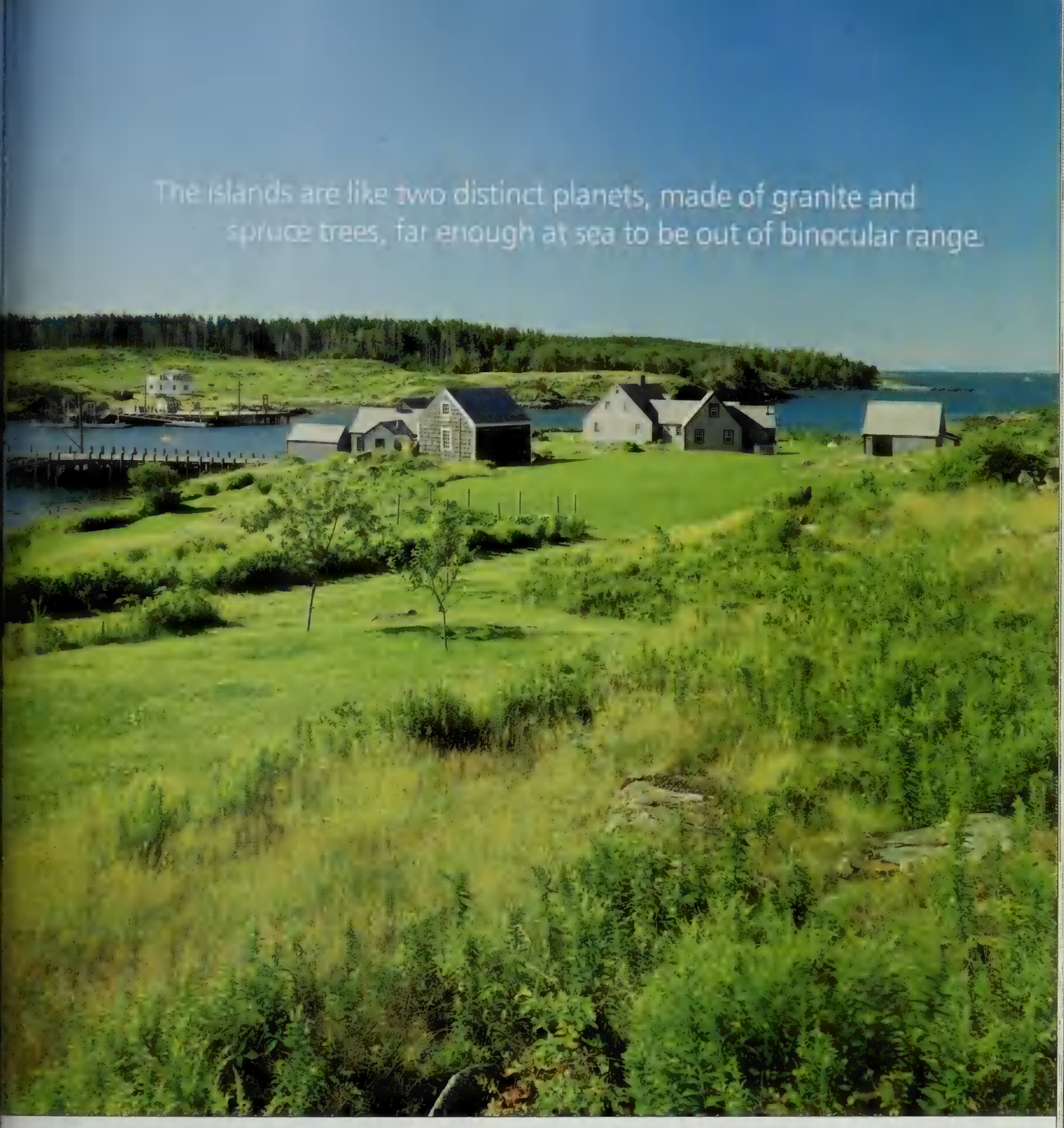
TOP AND ABOVE: Wyeth constructed an octagonal building, Round House, where she archives her husband's works (one of which, his 1995 *Two If by Sea*, depicts it). A bronze casting of the artist's hands rests on the table. The busts are of Thomas Jefferson and John Paul Jones.

sy's islands—Gayle seeing to domestic details, Bill as a workman, supervisor and skipper of the shuttle boat.

"Betsy did not come out with a plan," Gayle says. "When things felt right, she did it." And in between projects? "We all knit. Betsy's an avid knitter. She's always doing something."

The family home is on Benner, a large and roomy Cape-style house, Oar House, its name visible in the oar of its emblematic weathervane. From mid-May until mid-October, Betsy is in residence, directing operations. When she is inspired, she sets her crews to work. At first it was Oar House, and the renovation of the Fish House, one of the original buildings on Benner, where Andrew often paints. The Salt Shed, too, is one of the original structures, to which Betsy has given a new life. A small, rugged structure standing alone on the slope of a hill was once a general store in Cushing. This weath-

The islands are like two distinct planets, made of granite and spruce trees, far enough at sea to be out of binocular range.



er-beaten building was carefully lifted off its foundation and barged out to Benner. The shelves that once held bags of sugar and cans of coffee now contain books. It is a library, though the wall is still scribbled with the chalk marks of people's orders and of money owed.

Betsy has a particular affection for ponds. There were no ponds on Benner, and so she moved heavy equipment out—pond-hollowing equipment—and had a pond-shaped hole scooped out of the earth and ledge. It was deep enough so that it soon filled with water, with reeds and cat-o'-nine-tails, and became the home of ducks, herons and other contented waterfowl.

Set on a slope above the pond is the unique workshop for Betsy's role as Andrew's archivist, the building known on Benner as the Round House. It is an octagon, glass-sided, partly an office and partly a shrine to four of the men

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A view of the 500-acre, spruce-filled Allen Island from the considerably smaller Benner Island. Wyeth acquired both islands shortly before she passed along Southern Island in 1990 to son Jamie. "It's a pleasure," Wyeth has said of her time so far on Benner. "It's been a great pleasure."

The Gift House

A HAND-ME-DOWN RESIDENCE JOINS A 1750 BARN ON LONG ISLAND



Text by Gerald Clarke/Photography by Durston Saylor

Most people welcome gifts, and when two Long Island antiques dealers were offered one of the island's oldest houses, they could scarcely refuse—even if the house, long since dismantled, was only a bunch of boards lying in an East Hampton storage shed. Built in 1685, more than a century before George Washington's first inauguration, the house belonged to friends who had abandoned plans to restore it. Who could better appreciate it than Robert Kinnaman and Brian Ramaekers, who lived and worked amid items from the past? The Parker-Swezey House, it was called, but Kinnaman and Ramaekers quickly redubbed it the Gift House.

Too small for modern living—it was only about 30 feet long and 20 feet wide—the Gift House, still only a pile of beams and boards, sat in their Wainscott backyard until the two partners could figure out a use for it. That moment arrived when Ramaekers saw an advertisement for a venerable old barn, which was considerably larger—30 by 36 feet—than the Gift House. Put together, house and barn would not only provide enough room for two antiques dealers but for their many antiques and four or five overnight guests as well.

The only problem was that a fire that had destroyed an attached milk shed

ABOVE: After inheriting a dismantled 1685 house from friends, Long Island antiques dealers Robert Kinnaman and Brian Ramaekers reassembled the structure and joined it with a 1750 barn, adding a lean-to to the entrance façade. The pair unified the exterior with white-cedar shingles.

OPPOSITE: The oak beams are original to the barn, which became the open living and dining areas of the residence. Hanging from the 28-foot-high ceiling is an iron chandelier designed by Kinnaman and Ramaekers. On the table are 19th-century American apothecary jars.





OPPOSITE: A circa 1830 folk art painting of Adam and Eve is above a circa 1900 fish weathervane in the living area. Near the circa 1810 American sofa, draped with a 19th-century Scottish shawl, are low tables made from school laboratory countertops. Clarence House chair fabric.

had also scorched the barn's insides. Thus it was that a cold November day saw an anxious Ramaekers climb a ladder, pull out a penknife and scratch a beam to find out just how deeply the fire had penetrated. To his relief, the damage was superficial; underneath the charred exterior, the beam was strong and sturdy. Standing in the middle of what he calls a "gorgeous wreck," he all but shouted with relief: "I can do this!" He and Kinnaman bought the barn; then, after making sketches and numbering its beams, they had it disassembled and placed in their backyard, next to the Gift House.

Years earlier Ramaekers had read a book by Dorothy Rodgers—Richard Rodgers's wife—in which she lovingly detailed what features she would like in her dream house. *The House in My Head*, she aptly titled it, and ever since, Ramaekers had maintained a house in his own head. That invisible edifice had a huge open space for entertaining, a large screen porch and many intimate spaces for talking. "And," he says, "it always centered around a barn." Now, with that barn sitting expectantly nearby, he and Kinnaman pulled out their bulging idea folders. "Robert and I each had files of dog-eared magazine clippings," says Ramaekers, "showing rooms and windows we liked and a thousand interesting details."

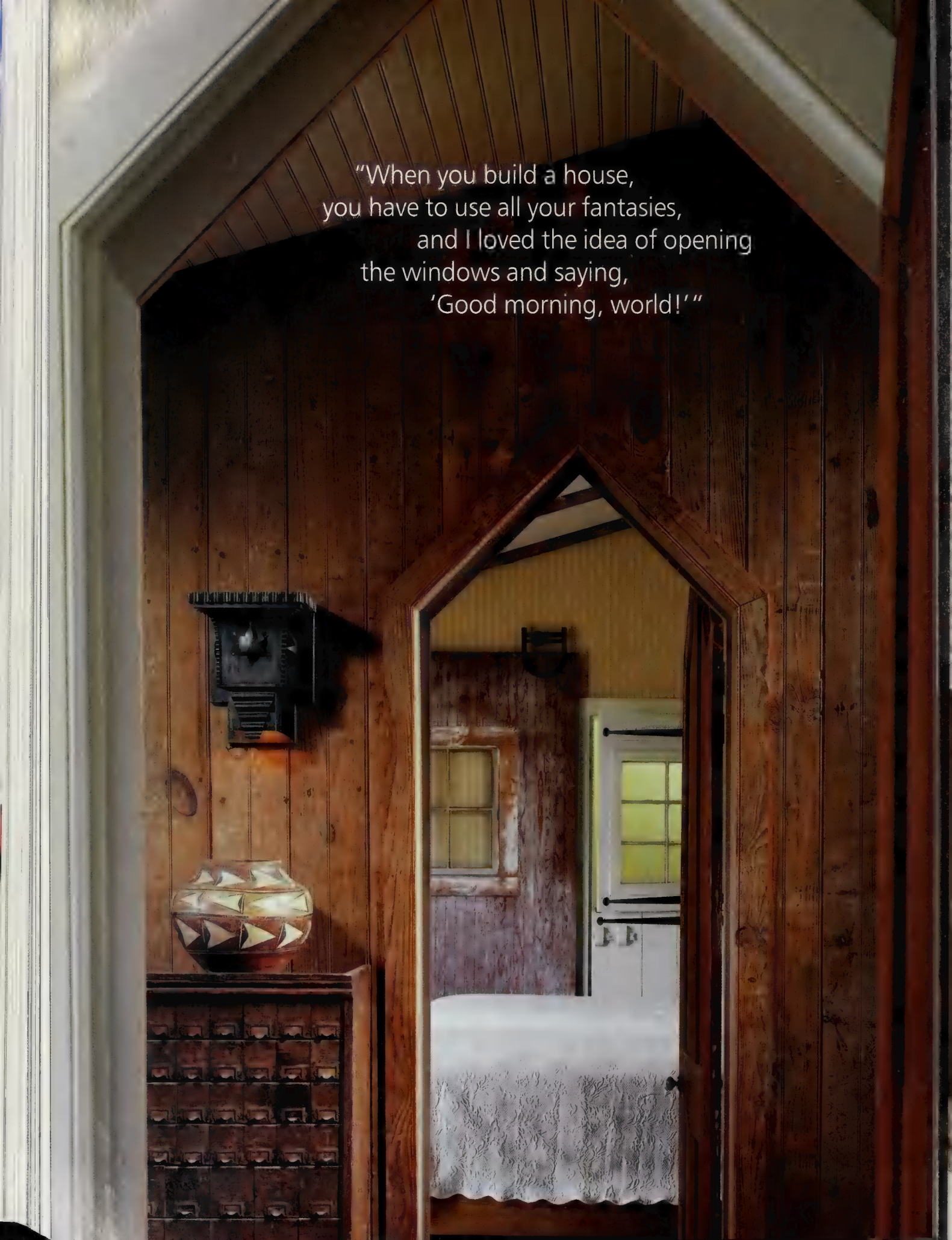
Kinnaman insisted on two things. He demanded that the house be private, facing away from the road, and that it be infused with the magical light that has drawn so many artists to eastern Long Island. Judicious site planning satisfied Kinnaman's first requirement, and a multitude of windows, including a long row just below the barn's roofline, satisfied his second. For his part, Ramaekers wanted the kind of casement windows he had known as a child in Buffalo. "When you build a house, you have to use all your fantasies," he says, "and I loved the idea of opening the windows and saying, 'Good morning, world!' " Putting their joint fantasies on paper





ABOVE: "This is the room we call the glass box," Kinnaman says. "We extended it out from the old barn. It looks out onto open farm fields." The paneling is siding from a nearby barn. Windsor chairs from the 18th century surround a table holding a circa 1820 stoneware pitcher.

LEFT: Kinnaman and Ramaekers keep their collection of 19th-century sports photographs in a bedroom contained in the lean-to. "The built-in desk was made from 19th-century apothecary drawers from Maine," says Ramaekers. The mahogany chair is circa 1780.


"When you build a house,
you have to use all your fantasies,
and I loved the idea of opening
the windows and saying,
'Good morning, world!'"



Opposite: "I had them in storage for about 15 years, until I found the perfect use for them," Ramaekers says of two circa 1840 Gothic Revival doors leading to bedrooms off the entrance hall. On the hall's early-20th-century tool cabinet is a circa 1920 Zia Pueblo storage jar.

took Ramaekers about six months. "I'm an antiques dealer, not an architect," he says, "but I'd had a lot of experience with houses, having remodeled two of them over the years, and I just sort of did it."

The foundation was poured Thanksgiving Day, 2000, and framing was completed the week before Christmas. The Gift House, the smaller structure, was chosen to contain both the master suite and what the partners like to call their Best Guest Suite. Connected to it is the barn—the Davis Barn, it is named, after the family that erected it in 1750—which provides the huge open space Ramaekers had dreamed about for so long. With its soaring 28-foot ceiling, it combines in one vast, uninterrupted space the living room, the kitchen and the dining room—not to mention several out-of-the-way spots for quiet conversation. A modern addition—a "lean-to," to use Ramaekers's word—holds two small guest rooms, together with a powder room and laundry.



Above: "It's a reproduction of the original bedroom in the 1685 house," Kinnaman says of the master suite, which occupies the upstairs portion of what the pair have dubbed the Gift House. Left: A circa 1830 portrait hangs in the Best Guest Suite, beneath the master bedroom.

Along with their dozens of pictures from magazines and newspapers, the partners had placed into storage many actual artifacts they hoped one day to use. These ranged from two pointed Gothic Revival doors that are now the entrances to the lean-to's guest rooms to an 1880 bathtub that is so heavy—it weighs no less than 500 pounds—that a block and tackle were needed to lift it to the master bath on the second floor. The living area's fireback is a 19th-century sawmill blade, which guests can view from an old library table used for dining. The marble island in the kitchen was once a drugstore soda fountain counter in nearby Bridgehampton, where Kin-

ABOVE: A screen porch off the Best Guest Suite has chestnut flooring from an 18th-century barn. The shingles were meticulously reproduced from those of an 18th-century building—once inhabited by the residents and now used as a guesthouse—located on the property.



RIGHT: "I had never approached such a big project," says Ramaekers, left, with Kinnaman, near an 18th-century Vermont well cover employed as sculpture. "I built and rebuilt a model on the theory that it's easier to make changes to foam core than in two-by-fours."

naman and Ramaekers have their shop

For 17 years the two men lived ir Houston, where Ramaekers worked fo Shell Oil, selling fuel to the airlines while Kinnaman ran their antiques business. Life in boisterous Texas shapec their approach to design, and they learned that the new and the old can live happily together, that halogen lights for instance, can sit comfortably next tc barn beams that once saw only candlelight flicker down below. "You don't need to erect a period shrine," says Ramaekers. They also learned, though perhaps not in Texas, that you can never have too many ancient barns. In the middle of building, a friend told them of another 18th-century barn for sale. "It's got to be down in 10 days," the friend warned them. Down it came, and now it sits in their basement, another hoary pile of beams and boards, while they figure out a use for it. □

"I'm an antiques dealer, not an architect," Ramaekers says. "But I'd had experience with houses, and I just sort of did it."

ABOVE: The rear elevation of the 4,500-square-foot house. A locust-post pergola off the barn side leads to the lawn. At left, near an apple tree dating to the 18th century, is the guesthouse; at right is the pool area. The landscape design was done by locally based Ziggy Golyski.



RIGHT: "The poolhouse is a circa 1900 hired-hand cottage I purchased at a yard sale held at a neighbor's farm," says Ramaekers. "And the pool equipment is kept in an 18th-century outhouse." Just beyond the pool area are a peach orchard and a 17th-century hedgerow.

Spirit of Americana

A TROVE OF FOLK ART ANIMATES A CONNECTICUT FAMILY HOME



ABOVE: The entrance to the Connecticut residence owned by designer Elissa Cullman and her husband, Edgar. The house has been in the Cullman family for generations. Star pillow fabric by Cowtan & Tout; floral fabric by Brunschwig & Fils. Amy Perlin Antiques jardiniere.

Interior Design by Cullman & Kravis
Text by Jonathan Kandell
Photography by Peter Aaron/Esto

OPPOSITE: A circa 1815 portrait by Ammi Phillips hangs above the mantel in the living room. "Light walls, fabric and carpet prevent the massive fireplace and dark beams from overpowering the room," says Elissa Cullman, who was assisted by project manager Lee Cavanaugh.


THE ART OF THE TINSMITH
THE NATURAL SHADE GARDEN

The designer has overseen several renovations on the house, including one in 1974 in which architect Robert A. M. Stern added French doors in the living room. Brunschwig & Fils green linen on club chair and sofa pillows. Clarence House horsehair on chair at left. Hermès sofa leather and suede on chair at right. Elizabeth Eakins rug.



It has taken three makeovers for the designer to convince the Cullman family that the house has in fact been turned into a beautiful, livable place.





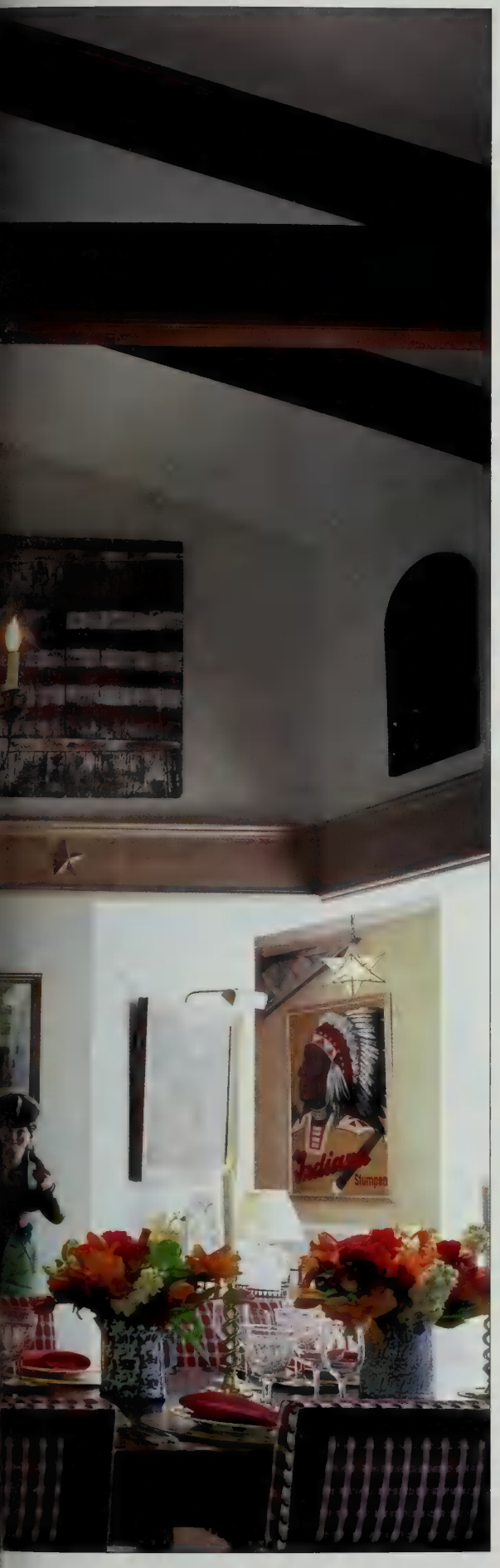
ABOVE: Elissa Cullman beside a late-19th-century painted pine carousel horse and other pieces that are part of her large American folk art collection.

Old houses often have ghosts. But one should be especially careful when those ghosts are relatives, as Elissa Cullman discovered when she and her husband first moved into their summer and weekend retreat in southern Connecticut three decades ago. "We were young and recently married, and my in-laws couldn't understand why we'd want to renovate the family's ancestral home, because it was so perfect," recalls Elissa Cullman, owner of Cullman & Kravis, the New York interior design firm.

Her husband, Edgar Cullman, Jr., retrieves the hallowed album with black-and-white photos showing a spartan, overgrown cabin that looks like a wilderness shelter. "It didn't have great aesthetic value," he concedes; nonetheless, he, like his parents and grandparents, spent many happy days at the rambling house, set on a large expanse of woods and meadows. "But there was an emotional attachment—I mean, even we had second thoughts about changing the place," he continues, glancing hopefully at his wife for confirmation. "I



"My interest in Americana started with Edgar's mother, who is a devoted collector of American antiques," Elissa Cullman says.





LEFT: "Blue-and-white spongeware sets off the patriotic red, white and blue palette of the dining room," says the designer. The table was her husband's grandmother's. Lee Jofa plaid valance fabric. Chair fabric by Brunschwig & Fils. Mantel candelabra from Sentimento.

"I'm not afraid to mix objects from different countries and cultures with my Americana," Elissa Cullman notes, explaining the Napoleon III sideboard in the dining room (above). BELOW: The family room. Scalamandré pillow plaid; Manuel Canovas ivory pillow fabric.





In 2001 architect John B. Murray winterized the sunroom, using triple-hung windows that slide into overhead pockets. On the walls are antique game boards and architectural elements. Existing red palm fabric, Brunschwig & Fils; rug, Chamberlain Manufacturing; Barwood Sharpe dining chairs; Clarence House floral fabric on wicker furniture.





didn't have second thoughts," says Elissa Cullman, gently but firmly.

It has taken three major makeovers by renowned architects over more than a generation for the designer to fully convince the Cullman family that the house has in fact been turned into a beautiful, livable place. "By the time we did the third renovation a couple of years ago," she says, "I was established in my career, and the family's reaction was curiosity, like: 'What's she going to do to the house this time?' "

Most of the answer lies in the enclosed sunroom, designed by architect John B. Murray. Formerly a curving screen porch, the room was converted for year-round use. "It has become the most important element of the house because it's where the owners spend the majority of their time," notes Murray. The room's key architectural features—inspired by a notion that Thomas Jefferson incorporated into Monticello—are triple-hung windows that are counterweighted and recede upward into a parapet on the roof. "It's kind of like the old Castro convertible sofa that you open with a touch of the hand," says Elissa Cullman, while her husband provides a demonstration. Using a wooden stave with a brass hook at one end, he tugs at a set of pulleys that sends layers of windows hurtling upward and leaves the summer screens in place. Radiant floor heating and central air-conditioning take care of the rest of the climate control.

The views from the sunroom are expansive: To the right are dense woods with enough tree varieties to qualify as an arboretum; to the left lie fields where most of the estate's vegetables are harvested; and in between, in a clearing recently remodeled by British garden designer Simon Johnson, is a pondlike pool framed by a folly and a bathhouse.



ABOVE: "An early-20th-century hooked rug set the theme for the cozy master bedroom," Elissa Cullman explains. Floral wallcovering and bedcovering and valance fabrics, Brunschwig & Fils. Clarence House fabric on tufted armchairs and ottoman. Abadjian rug.

RIGHT: A circa 1860 Halley's comet weathervane is atop a 19th-century pine cupboard in a hall. The carved and painted star building blocks share shelf space with Quimper ware and other pottery.



The sunroom is decorated with the Americana that is a hallmark of Elissa Cullman's work in her clients' country houses. Three wooden cigar store Indian figures—in deference to her husband's cigar company—are dramatically silhouetted against the 10-foot-high windows. Nineteenth-century game boards and carnival signs grace the walls. Large metal angel, eagle and horse weathervanes stand amid a camphorwood trunk, an assortment of faux-bamboo maple furniture, and mahogany side chairs fashioned for the American centennial. "My interest in Americana started with Edgar's mother, who is a devoted collector of American antiques," she says.

More of the owners' remarkable collection is on display in the living room and dining room, both designed by Robert A. M. Stern in 1974. "This was such a dark and dank place before Bob Stern let light in," says Elissa Cullman. At one end of the dining room he shoehorned a corridor with a skylight, brightening up the gloomiest part of the house. Renovating the dining area was particularly sensitive because Edgar Cullman's paternal grandmother spent much of her time late in life in a screen porch at the end of the room.

In homage to Grandmother Cullman, her 15-foot table remains the centerpiece of the dining area. Another outstanding object in the room is a Napoleon III sideboard, boldly carved and brightly colored. "I chose it because of its sympathy with American folk art

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The house is situated on over 100 acres with a working farm and stables. RIGHT: The Cullmans took care not to harm the maple tree while building the corner sunroom. "The house engages with the land," says Murray. The landscape design is by Simon Johnson.



Rooted in the WEST

Architecture by Nick Fullerton, AIA
Interior Design by Kari Demond
Text by Christopher Finch
Photography by Roger Wade

A RESPECT FOR THE LAND GUIDES THE DESIGN OF A MONTANA RANCH



Each structure is unique, but the ommon thread is the way the uildings relate to the site," archi- ect Nick Fullerton says of the Mon- ana ranch he created with designer Kari Demond for Tom and Lynn Meredith. OPPOSITE: The entrance o the guesthouse's mudroom.

ABOVE: "We wanted the great room o be spacious, a gathering place or guests," says Fullerton. Carlos e la Puente Antiques lamps are on he console and at left. National Upholstering Company red chair abric. Ann Sacks limestone coun- ertop at right. Beauvais rug.

Away from the main highways, western Montana looks much as it did when Lewis and Clark first set eyes on its soaring peaks and crystal trout streams almost 200 years ago. Nowhere is this truer than along a nine-mile stretch of the Blackfoot River where, some years ago, six like-minded couples each acquired a parcel of virgin land with the understanding that the property would be developed according to the strict terms of a conservancy agreement. Four of these couples, including Tom and Lynn Meredith, turned to the stewardship of the Montana Land Reliance, a nonprofit land trust committed to conservation throughout the state.

"Bears sharpen their claws on our back porch," says Tom Meredith, "and we see cougars. That's how unspoiled the area is, and our agreement with the Land Reliance is designed to keep things that way. Before we could close escrow," he continues, "the trust had to approve our plans for the site. Every structure had to be carefully integrated into the landscape. All of the buildings had to be at least 300 feet from the river's high-water mark, and once the



design of a structure was approved, it could never be significantly modified, or replaced, unless it was destroyed by fire or some other act of God."

To undertake the task of creating a ranch complex within these guidelines, the couple called on native Montana architect Nick Fullerton, who relished the assignment.

"My personal interest is in creating architecture that blends with the environment, in terms of both materials and how it is sited," says Fullerton. "In order to satisfy the trust's requirements, that's precisely what we were required to do."

The first building to be erected on the sprawling, wooded lot was a barn. The Merediths had the good fortune to find an existing log structure, more than a century old, which they had taken apart, moved and reconstructed on a base of native Chief Cliff stone. A roof of recycled timbers and rusted corrugated tin helped sustain the feeling of well-



ABOVE: "The bed in the master bedroom had to be massive so the masonry wouldn't overwhelm it," says Demond. A Michael Workman painting hangs at rear. Edelman armchair leather. FJ Hakimian rug. OPPOSITE: The porch. Table and chairs from Newel Art Galleries.

"The building's size dictated the design, so the furnishings had to be customized and scaled up to size," notes Fullerton. LEFT: Recessed mirrors with hammered-steel frames are above the countertop, from Walker Zanger, in the master vanity. Ann Sacks copper basins.







LEFT: "The barn looks like it's been there 80 years, with its recycled wood and rusty old metal," says the architect. BELOW LEFT: The lower level "is a great place to take a break while at the stable," he adds. DK Antiques spindle-back chairs are on the stage. Crystal Farm dartboard.

weathered utility, which was further amplified by a cobblestone approach and a ranch-style plank fence.

"Our idea was to emulate the way a 19th-century homestead would have evolved," says Lynn Meredith. "The settler might well have started with just a barn. Then the family would have built a cabin of some sort, which would acquire additions as the family grew and prospered. So we started with the main guest structure, then added a master bedroom and a pair of guest rooms, using somewhat different materials, as if they were not actually built at the same time."

"The central element of the guesthouse," explains Fullerton, "is the great room, which is a modern interpretation of the traditional homestead—a square-cut, hand-hewn, dovetail-corner log structure. That part of the building incorporates a living room, a dining room and a kitchen, a family room and a bunk room. The materials used in the construction of the adjacent master bedroom—primarily Chief Cliff stone—suggest that the homesteader had enjoyed some success and was thinking in terms of permanence," he continues. "The house also features simple architectural details, such as trellises and porches, that make it more livable."

Kari Demond, of KLM Interiors in Austin, Texas, worked closely with Fullerton on all of the interiors. The guesthouse provided her with rich challenges and opportunities. Demond had undertaken several previous assignments for the couple, so she was familiar with their tastes and requirements.

"Tom and Lynn are terrific clients," she says, "because they know what they want, but they allow a great deal of freedom in implementing their ideas. Their philosophy is that everything—art, furniture,

OPPOSITE: The master bedroom in the barn's loft "has an open feeling for a tight space," says Fullerton. The lamps by the bed, and the leather chairs and the ottoman in the sitting area, are from Rituals. Crystal Farm low table. Ralph Lauren Home blanket plaid and window drapery fabric.





rugs—should be appropriate to the location, but not in a rigid kind of way. In interiors like these, you're sure to encounter western artifacts and Adirondack chairs, because they make sense, but you don't have to limit yourself to the obvious. The master bedroom has an Arts and Crafts dresser and even an English barber chair."

Other buildings on the ranch include a stable, a clubhouse and a river pavilion. Each of these is an example of Fullerton's ability to combine craftsmanship with his own sense of sculptural form, and each is marked by striking elements, such as the river pavilion's spectacular fireplace constructed from massive river rocks.

Throughout the complex, Demond was careful to introduce furnishings that are suited to the generous spaces. "Luckily," she says, "furniture has been scaled up over the past 10 years or so. In any case, the project allowed me to bring in an eclectic mix of pieces, from Danish antiques to Arts and Crafts items."

"When I start a new project," remarks Nick Fullerton, "I like to make sketches of what I hope it's going to look like. This time it turned out just like the sketches."

"The vision," adds Tom Meredith, "has always been quite simple: to build a magnet that attracts family and friends. Equally important, our ranch provides opportunities to teach one of life's most important lessons—that place matters and that we must learn to live in harmony with nature because we only have one shot." □

ABOVE: The six-stall horse stable, which has recycled-fir siding and a galvanized-tin roof, "appears newer than the structures around it, for that built-on look," explains the architect. The log addition, right, will house an office. The paddocks and a pasture are at left.

OPPOSITE LEFT: "We picked up the colors and materials we used for the clubhouse while walking up the Blackfoot River," says Fullerton. "It fits the site." The cypress deck chairs and tables are from Reed Bros. OPPOSITE RIGHT: An antique flume feeds the infinity-edge hot tub.







News from Home

NEW YORK *DAILY NEWS* PUBLISHER FRED DRASNER'S AMERICAN DREAM

Text by Nancy Collins/Photography by Peter Aaron/Esto

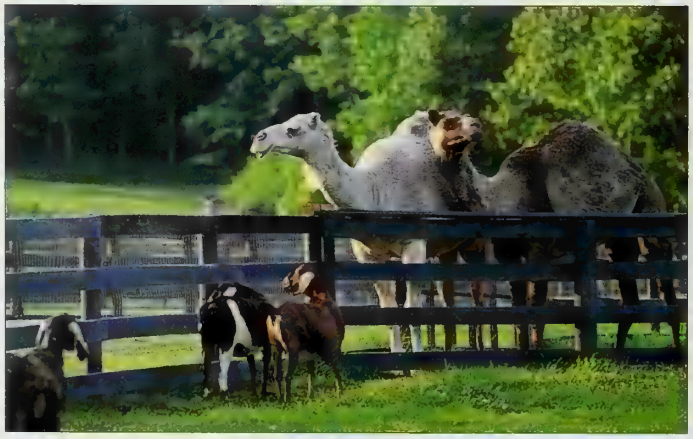




ABOVE: Entrepreneur Fred Drasner's renovated 18th-century farmhouse on 180 acres in upstate New York. The landscape architecture is by Ehrich & Ehrich. BELOW: Two of Drasner's three camels, Lawrence and L.A. ("She's the blonde," he says), join Nubian goats on the property.

You could call it a fire sale deluxe.

At least that's what entrepreneur Fred Drasner figured when, longing to escape the frenetic pace of the Hamptons, he happened upon a chunk of land in upstate New York that was, you might say, red hot. "It belonged to a company that made fire extinguishers," he recalls of the 180 acres with its extant buildings. "The main house, used as the office, was built in the 18th century, but other than that it amounted to a broken-down barn and a big metal building. There was very little to work with."



Except, that is, the wide-ranging imagination of its owner—a fanciful perspective that leaps easily from the beauty of English mahogany to the whimsical nature of… camels. "A guy from a petting zoo gave them to me. I just forgot they grow up to be 2,000-pound animals," Drasner says of his resident trio of dromedaries—top dogs, as it were, in a menagerie that includes a dozen alpacas, a handful of Nubian goats, five cats, two dogs and "an assort-

"When we started the renovation, the whole thing pretty much fell down—the beams had rotted," says Drasner. "We managed to rebuild it the way it once was." BELOW: A circa 1860 dough box and a pair of oils by Shirley Carnt highlight the great room of the main house.





Mahogany George III chairs, from Olympia Fine Art and Antiques Fair, surround the table in the dining room. The circa 1700 carved oak mantelpiece depicts, among other figures, two gargoyles and a crusader. The late-18th-century corner cupboard is attributed to Gillows.

ment of transient creatures. But camels really aren't that exotic. They're friendly, smart beasts of burden."

When it came to the burden of creating the perfect "Dutchess County farmhouse," Drasner took the task upon himself. But then, as co-owner of the Washington Redskins—as well as co-publisher of New York's *Daily News*—this is a man used to calling the plays. Indeed, when not searching for the perfect quarterback, Drasner can be found sleuthing for the perfect example of distinguished English furniture, much of which is on display at his bucolic estate.

"The halcyon days of furniture making were the 1700s and 1800s, in England," explains the history buff. "Everything that remains today —Kent, Hepplewhite, Sheraton—was developed in those glory days when England went from the Age of Oak to the





"Art is for your friends, furniture for you," says Drasner. "You live with it, sit on it, touch it. It's more intimate."

LEFT: Drasner, co-publisher of New York's *Daily News*, designed the dining room's porcelain, whose logo reads Cantagree Farm—his tongue-in-cheek name for the compound.



Age of Mahogany. Stickley, Arts and Crafts, Art Déco, modern and postmodern are nice shapes but don't begin to have the romance, drama and attention to detail of the earlier stuff."

If anyone is a stickler for detail, it is Fred Drasner—as was evident during the property's 12-year renovation. Self-made in the world, self-taught in the decorative arts, Drasner preferred his own instincts to those of an architect, teaming up with contractor Mike Dillinger to create a sophisticated yet rustic getaway complete with a conservatory, a guesthouse built from the bones of an 1805 carriage house, a pool, English gardens and a regulation racquetball court—its club name stenciled onto the tile: Cantagree Racquet Club.

"When I was married to my ex-wife, we couldn't agree on anything," he laughs, "so I named my club accordingly."

ABOVE: The library's tufted furnishings were custom-made for the space, which is complete with an 18th-century mahogany ladder. A shelf holds a Georgian carved and painted gunsmith's trade sign, from Christie's; at one window is a William IV folio stand, from Sotheby's.



"One day a guy walked up the driveway and said, 'I was born in that front bedroom,'" Drasner says of the master suite. "So we put everything, including the beams and fireplace, back the way they were originally. Then, you might say I 'toiled' it to death." Christie's chair.

The court is housed in a barn whose siding—"Chew Mail Pouch Tobacco…Treat Yourself to the Best"—proves it paid to advertise, even in 1825. "I was looking for a barn with a classic American barn sign—Mail Pouch—when a guy called and said he'd found one in Pennsylvania. So I moved it here.

"Overall, what I wanted was a very casual place where you don't have to worry about dogs running around or things getting broken or spilled," he says. "My life's pretty hectic, so this is a sea of tranquillity. The last thing I wanted was a place where you have to pay attention."

The first project to engage the owner's attention was the main house—doubling the size without diminishing the charm of the existing 2,000 square feet. "Looking at the area's vernacular, we decided the only way to add, but keep the same style, was







ABOVE: The guesthouse exterior. Marvin casement windows. RIGHT: Near a stair connecting the second and third floors of the guesthouse is a rooster from a Luna Park merry-go-round Drasner rode as a child. The balustrade consists of welded horseshoes "for luck," he says.



to reverse the roof." The seamless end result, an additional 2,000 feet, includes a great room, an enlarged kitchen, two fireplaces (bringing the total to four) and an upstairs master suite to adjoin the existing bedrooms.

Despite a predilection for "the country style of the English," Drasner wanted the main house to be "rustic, early American. In the end, just a farmhouse."

Albeit one with 12 George III chairs sitting around the dining table. "Well, the chairs are serious," admits Drasner of his circa 1770 showpieces. "They're a little fancy for a country house, but they look good"—as does the room's massive circa 1700 mantelpiece. Carved from one continuous piece of oak, it has figures that include a crusader, a damsel, two gargoyles and, Drasner points out, "one particularly fine barn owl."

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ABOVE: Primary colors, open beams and wide-plank floors enliven a guesthouse bedroom. Covering the twin iron beds are patchwork quilts. The late-19th-century Scandinavian cabinet-on-chest, from Olympia Fine Art and Antiques Fair, is topped by antique railroad lanterns.



Tradition Reconsidered

A 19TH-CENTURY CONNECTICUT FARMHOUSE LIGHTENS UP

Architecture and Interior Design by Shelton, Mindel & Associates
Text by Steven M. L. Aronson/Photography by Michael Moran



"We wanted to restore its character," architect Lee F. Mindel, of Shelton, Mindel & Associates, says of the 19th-century farmhouse in Old Lyme, Connecticut, he reconfigured for a couple with his partner, Peter Shelton. RIGHT: "The new divided-light windows are in harmony with the original building."

When an investment banker and her husband decided it was time to liberate their country house from the prison of its previous renovations, they appealed to the architects who had turned their 1,600-square-foot Manhattan apartment into a prism of measureless views—Peter Shelton and Lee F. Mindel. "For them we represented a challenge," says the wife, "because everything they do is big and everything we do is small."

The circa 1860 New En-



OPPOSITE: "The mahogany front door and the stair banister were among the few things we retained; nearly everything else was reworked because the rooms were cramped. They felt claustrophobic." BELOW: "The living room's coffered ceiling is infilled with bead board."

gland farmhouse was indeed on the small side, amounting to only 2,400 square feet, and over the years it had clearly lost some of its historical purity, but on the plus side it engaged acre after acre of scenic marshland in historic Old Lyme, Connecticut. "What it needed was vision," Mindel says. "It was a nice-scale wood-framed house that wasn't adequately connecting to its great site. It felt claustrophobic. And choppy—too many small rooms. Peter and I were going to have to find a way to open it up without destroying its feeling of intimacy—a way that would seem natural and inevitable."

The question persisted: How exactly to give the sense of an open plan while retaining traditional discrete spaces and otherwise restoring character and architectural sensibility. The answer, which would entail reinforcing some of the house's old beams with steel, was to create a succession of openings—or rather, since they weren't to be lined up enfilade-like, a layered progression. That way, one would be able to experience the full perimeter of the building as it reached for light and air, no matter which room one was in—able to, as it were, see the house whole. Yet at the same time, Shelton and Mindel planned to

They planned to organize the spaces so that "for all the openness, you would never feel you were in some kind of loft."





A 1920s French desk and a Jacques Adnet lamp are paired in the living room. An Alexandre Noll bowl is set on the raffia-wrapped cabinet designed by the architects. The openings in all four elevations of the dining room, beyond, "were enlarged to bring in light," says Shelton.

organize the spaces so that, in the wife's words, "for all the openness, you would never feel you were in some kind of loft."

They began by virtually gutting the interior. "In the reassembling," Shelton notes, "we were guided by the building's own intent." The living room told them it wanted to have water on three sides and to feel like an enclosed porch. The master bedroom, with its terrace, placed itself on the second floor. The studio, where the husband, a retired banker, would paint, dictated that it, too, be on the second floor and also have full north light, whereas the library, downstairs, conceived as a snug, inward-feeling room, would be content without primary views. And the dining room naturally would be in the convivial thick of things, in the middle of the house, and have a window on each end looking out on water (one of them takes in the marshes and the tidal river beyond; the other, the pool the couple put in several years ago that measures a mere 13 feet square—"It's so *them*," Mindel says admiringly).

Literally the only things retained were the front door and the stair railing, both mahogany. To dematerialize them—"make them dreamlike," as Mindel sees it—the door and all the stairwell woodwork (and later the upstairs oak floors as well) were painted "a porch gray, so you enter in a floating cloud." Then, white having struck them as a shade too aggres-

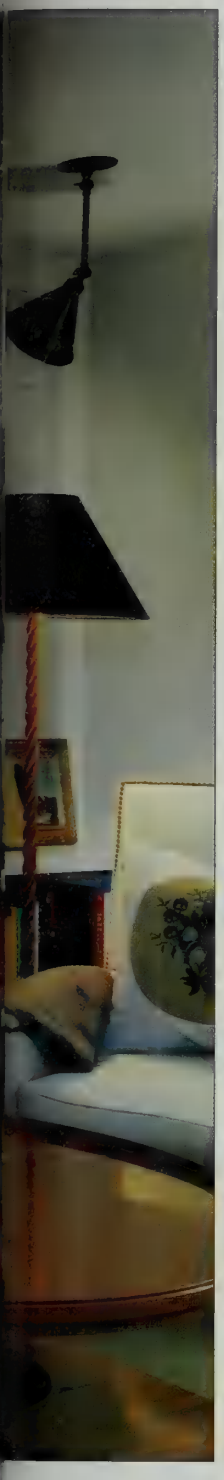


"The library, which is a small room, seems much larger and more graphic because of the simple outline and the millwork of the fireplace," explains Shelton. Groupings of American Impressionist paintings flank the round Jean Royère mirror. The low table is Danish.

sive for such a small-scale space, they coated the entire "interior skin" of the building the color of unpainted plaster. "We did use a semigloss off-white for the bead board and coffered ceilings," Shelton adds, " to reflect the light from the windows and make those rooms look taller."

The architects and their clients elected to start fresh when it came to furniture. "We scrupulously reviewed every space with an eye to establishing what scale each object within it should be," Mindel says. For the dining room, they acquired an 11-foot-long 18th-century mahogany table, then proceeded to design a cabinet proportionate to the French doors that were visible in the living room beyond. "It's about connections," insists Shelton.

To complement the media cabinet in the living room that they wrapped in raffia, they used a Jacques Adnet wastebasket of raffia and leather. The 1920s French mahogany campaign desk they found came complete with a rolling front. "The concept here was furniture-as-Murphy-bed," Mindel explains. "You can hide an awful lot of clutter with that tambour."





For the library, they chose a Jean Royère round mirror to figuratively reflect the shape of a Danish low table. "The room is both circles and—thanks to the outline of millwork and fireplace—squares," Shelton offers, "which gives it a comforting elemental geometry." Or what Mindel prefers to describe as "a simple Shaker-like resolution." In the long, skinny guest room, they arranged the mahogany Directoire beds "train style so it's more like your own private berth."

They even took care to design the area rugs, all in combinations of wool and silk in golds and greens; the living room's gives the appearance of autumn leaves blown in from the garden. They also attended to window treatments. The living room curtains are sheer in summer; in winter—as "a nod," Mindel says, "to the elegance of the lady of the house"—they're apple-green linen behind off-white woven open-pore mohair, and the effect is dappled, as of light screened through trees. "That green in winter brings the summer back in," the wife observes.

The American Impres-

ABOVE: The north window in the husband's studio "makes it an artist's garret," says Shelton. "All of the upstairs furniture is covered in gray-and-white ticking, creating an easy connection between the rooms," he points out. A French floor lamp complements the Arne Jacobsen chair.

"The clients wanted it kept taut, so there's no excess in it. I really can't imagine the house with anything more in it. Or anything less."







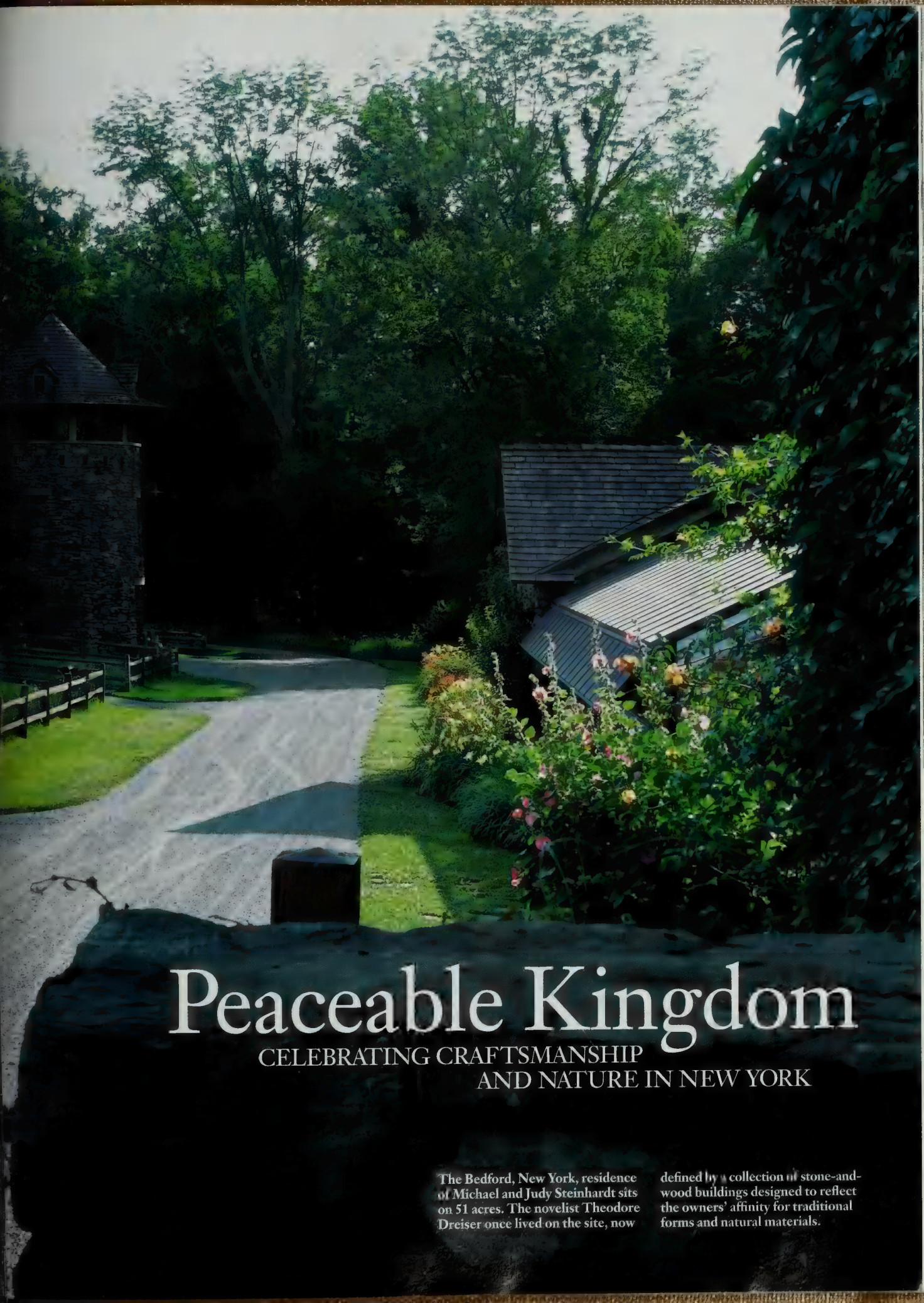
"Everyone wants big," notes Shelton (left), "but we loved the size of the existing house. We were determined to retain the small footprint but have the house relate to the outdoors." OPPOSITE: The master bedroom was positioned on the second floor under the pitched roof.

"This place has been ours for 18 years, and we'll have it for the rest of our lives, but now it's like a new house with a feeling for the old," says the wife. ABOVE: The dining terrace looks out to acres and acres of rolling woods and marshland. Santa Barbara Designs umbrella.

sionist pictures collected by the couple (many of them painted by inhabitants of Old Lyme itself, which was once a celebrated artists' colony) were originally dispersed throughout the house. "They looked lonely on their own," Shelton remarks. "We grouped them in the library, bedroom and entrance hall. And now that you see them together, you have a better understanding of the period."

Today the architects regard the house as nothing less than a distillation of all the old American values: "rigor and discipline and not a whole lot of needless trappings," as Mindel puts it. "The clients wanted it kept taut, so there's no fat on it, no excess in it. It's all trimmed and lean. I really can't imagine this house with anything more in it. Or anything less." To which the wife adds, "Other than family and friends to fill it with their enjoyment." □





Peaceable Kingdom

CELEBRATING CRAFTSMANSHIP AND NATURE IN NEW YORK

The Bedford, New York, residence of Michael and Judy Steinhardt sits on 51 acres. The novelist Theodore Dreiser once lived on the site, now defined by a collection of stone-and-wood buildings designed to reflect the owners' affinity for traditional forms and natural materials.

Architecture by Cooper, Robertson & Partners
Interior Design by Abelow Connors Sherman Architects and Victoria Borus
Text by Philip Nobel/Photography by Scott Frances



If it weren't for the writing of Theodore Dreiser, we wouldn't have H. L. Mencken's barbed criticism of it, such as the following pearl: "A work of art with ideas in it is as sorry a monster as a pretty girl full of Latin." And if it weren't for Dreiser's writerly instinct to escape Jazz Age Manhattan for the softly lapping shores of Westchester County's Croton Reservoir, Michael and Judy Steinhardt would not today enjoy, at the center of their 51-acre property in Bedford, New York, a perfect pair of garden follies in the Romantic mode: the arched and chimneyed ruins of the Dreiser home and, just over a dome-topped hill, the log cabin where he wrote.

And, apparently, dallied:



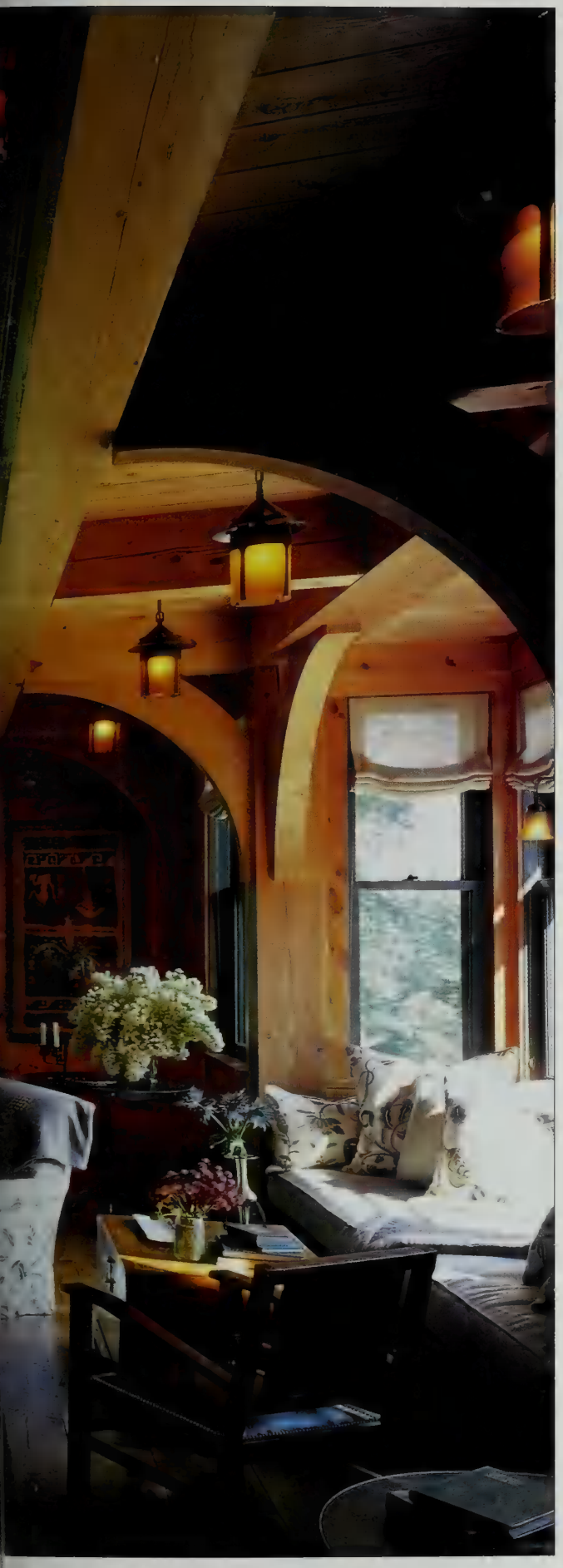
Jaquelin T. Robertson and Andrew B. Ballard were the project's primary architects. TOP: The main house, referred to as the Lodge, combines Pennsylvania fieldstone with western red cedar. ABOVE: A hand-forged gate in the shape of a Japanese maple marks the entrance to the gardens. OPPOSITE: Rusticity is established in the entrance hall, where irregular, hand-planed boards of eastern white pine are set against a minimally ornamented Chinese altar table. The small vase, circa 1901, was designed by Koloman Moser. The sconce is by Tiffany.

One day, while hosting a tou of the couple's encyclopedic gardens (which include an orchard with 300 fruit trees, nc two alike, and a collection o Japanese maples that brings tourists to gape twice a year), Judy Steinhardt met an 80-year-old woman who, after identifying herself as Dreiser's teenage mistress, proceeded to fill in some of the more delicate gaps in the lore of the place. "With her sister, she spent a long time arguing over where in the cabin he kept his daybed," she remembers. "It was one of the nicest visits we've ever had."

There are places where everything comes together. Here, an enchanting piece of land has come together with a pair of adventurous and ex-







LEFT: The Lodge room is the main living area; among its antiques are a collection of 19th-century Chinese black-lacquer-and-bamboo stools, a 17th-century Chinese chest and a pair of circa 1935 Francis Jourdain leather-and-oak armchairs. Great Plains motorized shade sheer linen.

BELOW: An outdoor dining area on the Lodge's terrace is shaded by a pergola made of barked cedar logs and willow twigs and supporting a wisteria vine. Accessible from two levels, the space serves as the Steinhardt family's gathering place for eight months of the year.



pert connoisseurs of nature who have demonstrated the good sense not to overwhelm it with architecture. And not to keep it to themselves, either: Fellow bird enthusiasts are regularly welcomed in the Steinhardts' aviary, and as many as 800 friends have joined the couple for a biennial party to celebrate the pressing of their homegrown varietal ciders.

Among the other things that come together at the Steinhardts' uniquely inclusive weekend retreat are the porcupine and the zebra, the antelope and the wallaby, the Egyptian ibis and the Siberian crane, the ostrich and the emu, even the Seussian smew (a dashing Russian duck in harlequin plumage) and the snuffling capybara (a handsome South American rodent as big as a pig)—though not, as yet, the lion and the lamb. In what Michael Steinhardt refers to as "the grand experiment," weather permitting, this intercontinental collection of fauna is let loose to pad and race and hop and lumber at will through the waist-high grasses of the prop-



erty's three generous ha-ha-bound paddocks. Conflict between animals is rare, but there has been the odd case of a spirited camel or an overcurious kangaroo engaging human visitors; with a retired Wall Streeter's knowing look, Michael Steinhardt says he offers tours of the menagerie in "various degrees of risk."

It was to house this zoo with dignity that the Steinhardts first convened the design team that has put such fitting exclamation points on their natural wonders: architects Jaquelin T. Robertson and Andrew B. Ballard (of Cooper, Robertson & Partners), David H. Abelow (of Abelow Connors Sherman Architects) and the interior designer Victoria Borus (principal of New York's B Five Studio). Judy Steinhardt took control of this team; it was her decision to begin this new phase of construction with the service buildings, while the couple continued to use another house on the property, built for them by their friend Myron Goldfinger in the 1970s. "I wanted to make the mistakes down there," she says, gesturing toward the group of flawless ground-hugging wood-and-stone structures. These include two barns for the animals (convertible to horse stables), a conical watchtower hayloft, a potting shed with an adjoining greenhouse, various garages, an office for the caretaker, a romantic enclosure for a mating pair of owls and a two-story "head house"—which has been used as a study, a party room for 40 four-

continued on page 256



LEFT: In the master suite, a circa 1905 Tiffany leaded-glass acorn ball chandelier hangs above a circa 1909 Gustav Stickley chest of drawers. The glazed doors lead to the north-facing terrace and function as windows during colder months. Elizabeth Eakins wool rug.

BELOW: A screen porch off the master suite offers views of a pond and, beyond it, the Croton Reservoir. The Steinhardts keep a variety of animals, including miniature donkeys, which descend toward the porch from the low hills to feed in the morning and evening.



David H. Abelow, of Abelow Connors Sherman Architects, and designer Victoria Borus collaborated on the interiors. OPPOSITE: The kitchen's hand-planished copper hood is trimmed in antiqued nickel; the cabinetry is milk-painted to impart a rustic feel. Viking range.





HOTELS

Montage Resort & Spa

THE CRAFTSMAN IDEAL LIVES ON IN LAGUNA BEACH

Architecture by Hill Glazier
Interior Design by Wilson & Associates
Text by Peter Haldeman/Photography by Mary E. Nichols

TOP: John Hill and Robert Glazier, of Hill Glazier Architects, designed the 262-room Montage Resort & Spa in Laguna Beach, California. "The varied façade creates a more intimate experience," notes Hill. ABOVE: Whales and seals are sometimes visible from the point.



Tea is served in the book-lined lobby lounge, which overlooks the Pacific Ocean and is decorated with Craftsman pottery pieces. Fire surround and hearth from Ann Sacks. Low table, Niermann Weeks. Kravet lounge chair fabric. Couristan carpet. Sofa fabric, Scalamandré.

With its reverence for nature and its emphasis on raw materials, individual craftsmanship and organic designs, the English-spawned Arts and Crafts Movement found a welcome second home in turn-of-the-last-century California. The bungalows of Greene and Greene (and their imitators), the woodwork and metalwork produced up north and the pottery and ceramic tiles out of Southern California harmoniously coincided with a flowering of plein air art celebrating the mountains and deserts and beaches of the Golden State.

Artists' colonies sprang up in aesthetically congenial settings such as Laguna Beach, whose rocky coves and eucalyptus-shaded canyon inspired painters like Edgar Payne and William Wendt. In 1920 Payne became president of the newly incorporated Laguna Beach Art Association, which would promote the work of his peers and generations of future artists with events like the Festival of Arts and Pageant of the Masters. These events still draw thousands to the coastal town every summer—and if some of Laguna's natural charms have faded over time, the place has aged more gracefully than many of its neighbors along the California coast.

For many years one of Laguna's hidden jewels was a 30-acre oceanside bluff known as Treasure Island. The name derives from the movie (itself based on the Robert Louis Stevenson novel), which was filmed there in 1934. Privately owned since the late 1800s, Treasure Island had, by the time of the movie, become the domain of mobile homes and trailers. It remained a trailer park until quite recently. In 1988 the property was acquired by a group of developers who planned to transform its dramatic cliffs and beaches into a sprawling guard-gated community of houses and condominiums. Laguna's city planners had other ideas, however—namely, a hotel. After 15 years of wrangling, Laguna has won—for the most part. A small residential enclave will eventually adjoin the just-opened Montage Resort & Spa Laguna Beach.

Montage is, first and last, a luxury resort, a self-contained Shangri-la encompassing 262 ocean-view rooms, three swimming pools, one 20,000-square-foot spa and countless khaki-clad employees discreetly murmuring into walkie-talkies.



But it is a resort that a populist could love. A public park borders the property, and the cove beaches below are fully accessible for the first time in decades. The hotel sits lightly on the land, its profile along Pacific Coast Highway no more imposing than one of the Greene brothers' more substantial commissions. From the beach side, one gets the hotel's full measure, as it descends five stories down the broad bluff. But its neo-Craftsman style successfully reconciles structure and setting: Montage's cedar shingles and low-slope roofs and wisteria-draped arbors (conceived by John Hill and Robert Glazier, of Palo Alto's Hill Glazier Architects) might even evoke the days of Edgar Payne and William Wendt.

Inside, cherrywood floors, tile fireplaces and beam ceilings sustain the mood. The sometimes drab Craftsman palette yields here to sandy hues illuminated by floor-to-ceiling windows overlooking the peacock-blue Pacific. Just as dazzling as the scenes out the windows are the ones on the walls: pristine pre–trailer park landscapes courtesy of Payne, Wendt and other notable California Impressionists. Original works by Arts and Crafts pioneer William Morris and vintage photographs of classic California architecture and beach scenes round out the collection.

"The Arts and Crafts Movement melded nature into design and architecture," says Alan Fuerstman, founder, president and CEO of Montage Hotels & Resorts. "That's precisely what we planned to achieve here." Unlike some of its loftier neighbors (The Ritz-Carlton, the St. Regis), the Laguna Beach Montage is fully oriented to outdoor pleasures.

OPPOSITE: The restaurant Studio features a tongue-and-groove ceiling in the bungalow style. Interior designers Wilson & Associates used warm beiges to evoke sand, and sea green and teal accents to mimic the ocean. The barstools are finished in Edelman leather.

ABOVE: The Catalina Suite has a double-sided fireplace that connects the living area with the bedroom. Floral chair and ottoman fabric, Pierre Frey. Drapery stripe, Clarence House. Niermann Weeks sconce. Carpet, Stanton. BELOW: The suite's porch features stone the color of the local cliffs. Brown Jordan furniture.





LEFT: In the guest rooms, the designers sought to combine luxury with the comfort appropriate to a beach setting. "It's an artful blend of elegance, tradition and simple detailing, all within the vocabulary of the Arts and Crafts Movement," says Cheryl Neumann, of Wilson & Associates.

OPPOSITE: The mosaic tile pattern of the main pool, with its radiating sun, was inspired by the architecture of George Washington Smith. From the lobby, guests survey the pool, the ocean and Burton Landscape Architecture Studio's border of boxwood hedges set before roses.

There's a pool for swimmers, a pool for loungers and a pool for toddlers. A bluff-top trail rambles through the park, past silvery coastal gardens and ocean lookouts. And plenty of bypaths loop down to the beach itself, a sequence of white-sand coves as sexy as Deborah Kerr and Burt Lancaster themselves.

Still, the place is a resort, and it doesn't stint on the creature comforts. Rooms are spacious—the very smallest measures 500 square feet—and all of them, whether luxury suites perched high above the main pool or discrete bungalows down by the beach, survey the Pacific from broad Craftsman-style porches. The designers (Dallas-based Wilson & Associates) finished the guest rooms with the same mingling of dark woods, light fabrics and luminous paintings that characterize the public rooms. Beds are feather-top and swaddled in down; TVs are 27-inch flat screens and are accompanied by DVD players; and the sound system is high-end. The baths impress without showing off—oversize soaking tubs, showers with water pressure you wouldn't mind having at home.

When the room-service menu palls, there are three restaurants. The dress-up one is Studio, a clubby maple-paneled venue that sits on its own view-intensive point. Take a window table or cozy up to the tasting table—or reserve the private dining room off the spectacular country-style kitchen headed up by James Boyce. Boyce, who trained with Daniel Boulud, leans toward clean Mediterranean-flavored combinations that make the most of Laguna's farmers' market and the daily catch (spiny-tail lobster is a local specialty).

The spa presents a sybaritic fantasy. The stacked-fieldstone facility is an indoor-outdoor pleasure dome concealing marble saunas, Niagara-force open-air whirlpools and fitness rooms opening onto the beach. The rituals performed inside 21 treatment rooms—algae cellulite massage, clay body sculpting, California citrus polish—put a decidedly homegrown spin on self-improvement.

On one fog-shrouded morning in March, the spa, like the rest of the resort, was quiet. Gardeners filled in a few bare spots in the flower beds outside. A couple of looky-loos tried, without success, to penetrate the spa's Oz-like reception lounge. In a workout room inside, a lone woman pounded one of the treadmills. Her hair was pulled up in a bun, and she wore no makeup—but she still looked for all the world exactly like Heather Locklear. How California is *that*? □



RIGHT: The spa, accented with rose and cream marble, offers a range of amenities, including saunas and a cold plunge pool. In the women's outdoor lounge area, water cascades from a bronze tray into a whirlpool.

Montage Resort & Spa Laguna Beach
30801 South Coast Highway
Laguna Beach, California 92651
949-715-6000



The resort is oriented to outdoor pleasures. A bluff-top trail rambles through the park, past silvery coastal gardens and ocean lookouts.

The House That Jack Built

IN EAST HAMPTON, A DESIGNER EXPERIMENTS WITH SPACE

Architecture by Charles Forberg
Interior Design by Jack Lenor Larsen
Text by Michael Franl
Photography by Peter Aaron/Esto



For his East Hampton house, textile designer Jack Lenor Larsen collaborated with architect Charles Forberg. ABOVE: A bridge to the entrance overlooks Toshiko Takaezu's bronze *Tree Man in the Forest*, 1989-95. Two blown-glass works by Dale Chihuly are in the foreground.

OPPOSITE: The front door leads to the glass-ceilinged conservatory, which has exposed beams and walls made with a clay-and-rice-straw plaster. "I find it reassuring to be able to see the materials in a house," says Larsen. The willow forms at right are by Dawn MacNutt.

Design's fourth dimension," Harvey Probber once said, is "the quality of aging gracefully." Best known for introducing America to sectional and modular seating, Probber was speaking about the particular enduring capacities of a well-conceived piece of furniture, but his words might as easily apply to a man like Jack Lenor Larsen, whose career as a weaver, textile designer, writer and connoisseur of contemporary crafts has all the earmarks of just that fourth dimension Probber described.

Nowhere has Larsen's gracefulness found quite as rich and varied an expression as at LongHouse, the East Hampton residence he began more than 10 years ago as an experiment in living by (and with) good design. For Larsen, good design can be an act of, among other things, asserting individuality and personality: "Most people," he believes, "conform in their housing and their lifestyle, whereas for me the house is the best and most meaningful way not to conform."

As part of the goal of communicating his ideas, Larsen has turned LongHouse into a foundation, a case study house where he offers visitors a tangible demonstration of what he calls his "alternative to the norm." It is a home, a drawing board, a gallery and a performance space combined.

What is so alternative about this, Larsen's 30th collaboration with architect Charles Forberg? First there is the improvisational nature of their





"I wanted a house with waste space, with rooms whose purpose remains in flux."





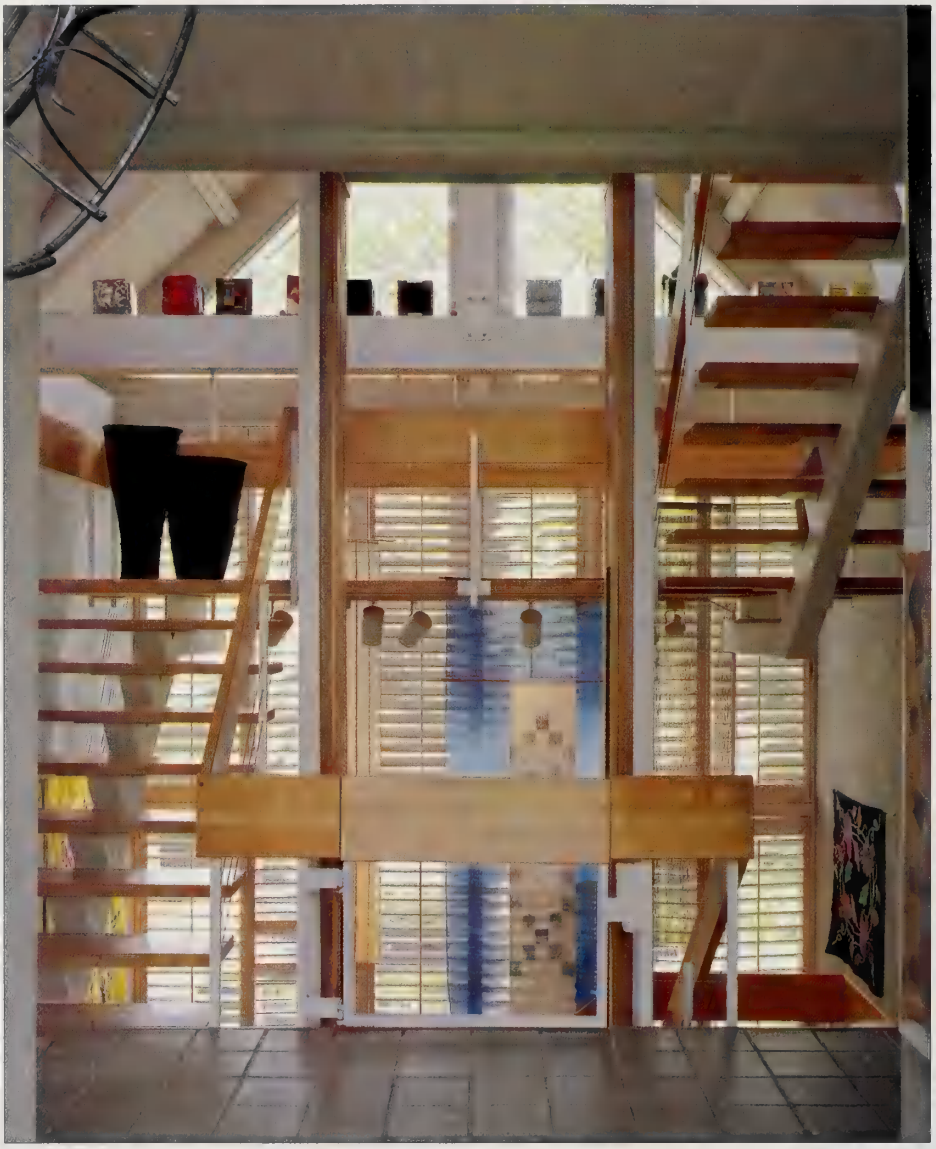


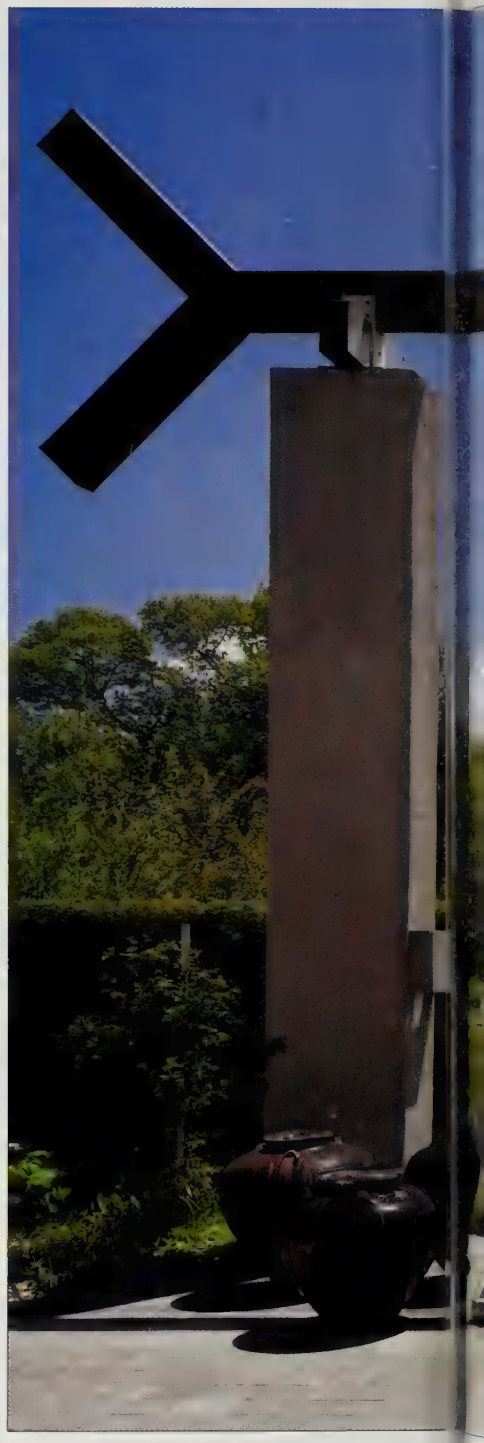
OPPOSITE: A Wharton Esherick
rch, circa 1933, serves as a door
urround in the living room. On
he wall nearby is a 1976 acrylic by
Hung-shu Hu. Jack Lenor Larsen
abrics. ABOVE: The gallery fea-
ures works by Japanese artists.
ike the rest of the house, it is
pen to the public.

"The house was to be a case study for alternatives to convention," says Larsen (above right). "Change and flexibility were important." TOP: The dining room is one of several places for meals. The Esherick table and chairs were made for the 1940 World's Fair; the mirror, shelf and stools were also designed by him.

partnership: "Charles and I work differently," Larsen says. "I draw plans; he conceives structure. We discuss finishes together. We always make lots of decisions as we go along." (Examples at Long-House included moving windows and adding a top floor when Larsen realized the roof was so high there was room for a home office upstairs.)

Then there is the house's model. Larsen, whose work as a weaver and fabric designer has long reflected a Japanese influence, has always felt that the Shinto shrine at Ise was







ABOVE LEFT: Maple stairs wrap around a glass-walled elevator in the entrance hall. *Tuning*, 2000, by Pat Hickman, above left, and works by Akiko Ishigaki, center, and Eijun Shiroma, right, with peonies, hang in the space. Baskets from the Philippines are on the stairs.

LEFT: "Like Thomas Jefferson, I try not to have master bedrooms," Larsen says. "There is a master bed, if you like, set off by sheer curtains, separating a sitting room from a large dressing room." Larsen bedcovering, bed drapery fabric and yellow-and-white wallcovering.



Columns between the open-air summer living room, where Larsen hosts lectures, concerts and dances, and the lily pond act as "a transition between house and garden," he explains. The bird bath, circa 1937, is by Ed Anderson; the pots are Ming Dynasty.

the most beautiful building in the world, and its spirit hovers over LongHouse in the way the structure is hoisted up on piers, the large roof and emphatic beamwork, the sensitivity to landscape and siting. But the house has a humbler, more hands-on model too: Larsen's New York City loft, an earlier collaboration with Forberg, lent its long, open vista (the loft has nearly 200 feet of unimpeded view) and its wall material, a Japanese plaster made with rice straw and clay.

The loft helped Larsen arrive at one of the more distinctive characteristics of LongHouse, which is its flexible, and sometimes unpredictable, use of space. "I think one of the reasons lofts work," he says, "is that you can build them out as your needs change and as you know more about your environment. I wanted to take a similar approach here. I wanted a house with waste space, with rooms for movement, rooms for the display of art, rooms whose purpose remains in flux."

Rooms in flux? "I believe in eating and sleeping around," Larsen says with a laugh. "It's very conventional to define rooms in a fixed way. At LongHouse I have half a dozen places to dine. I don't have a master bedroom—like Jef-

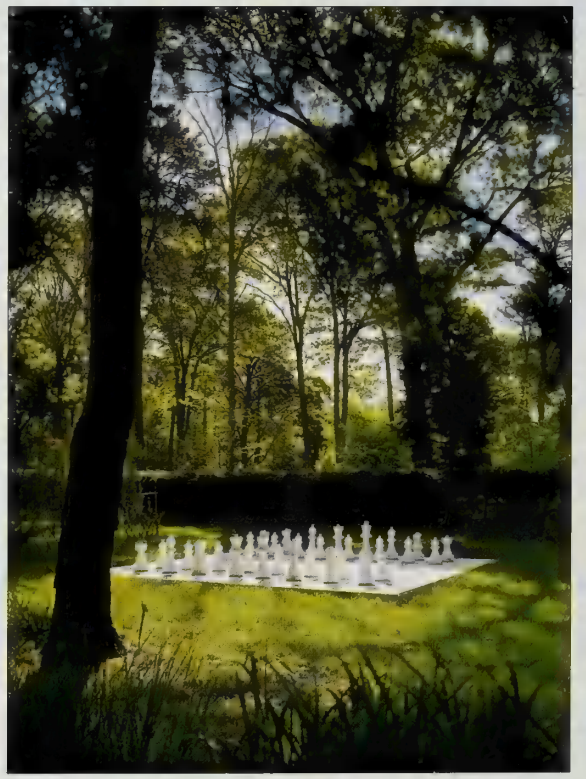


LongHouse and its ever-changing sculpture garden represent the arc of Larsen's long experience in design.

ferson, whom I greatly admire, I have a bed curtained off in the middle of a larger space."

Another of LongHouse's surprising qualities is its spatial configuration: Since the house is hoisted up, its main floor is actually its second floor, an approach that enhances the view and admits more air and light to the interior. The first floor becomes the area Larsen calls the summer living room, which is occasionally used for musical or dance performances. "It's the extra, captured space that most of us in the middle class don't get when we come to make our homes."

If it seems somewhat improbable to hear Larsen describe his home as middle class, it is also very revealing of the practical way he thinks about LongHouse—and all houses. Larsen's home-as-laboratory truly is that: It's his chance to distill and convey what he's learned in



RIGHT: *Play It by Trust*, 1999, by Yoko Ono is in a garden west of the house. Larsen planted the hemlock hedge to emphasize 19th-century field boundaries.





LEFT: The south façade of the house, inspired by the 7th-century Shinto shrine in Ise, Japan. Grace Knowlton's 12 copper forms, *Untitled*, 1992–95, sprawl across a lawn. Dale Chihuly's *Cobalt Reeds*, 2000, composed of 27 blown-glass spears, is on the far side of the pond.

the course of a career that is now more than half a century long. It's his chance to demonstrate, for example, how window seats—there are 11 in LongHouse in all—can vastly expand the way a house accommodates a large party. Or how shutters can close off views and make a quick change to the character of a room. Or how textiles can transform an interior, through tenting (as in his cocoonlike sitting room) or by being attached, Japanese style, to sliding doors. Objects stored behind these doors take on a sculptural quality. "They're also safe and need a lot less cleaning," adds the pragmatic designer. "This is one of those solutions I came across from experience, after a clumsy housekeeper sharply reduced my collection of ceramics."

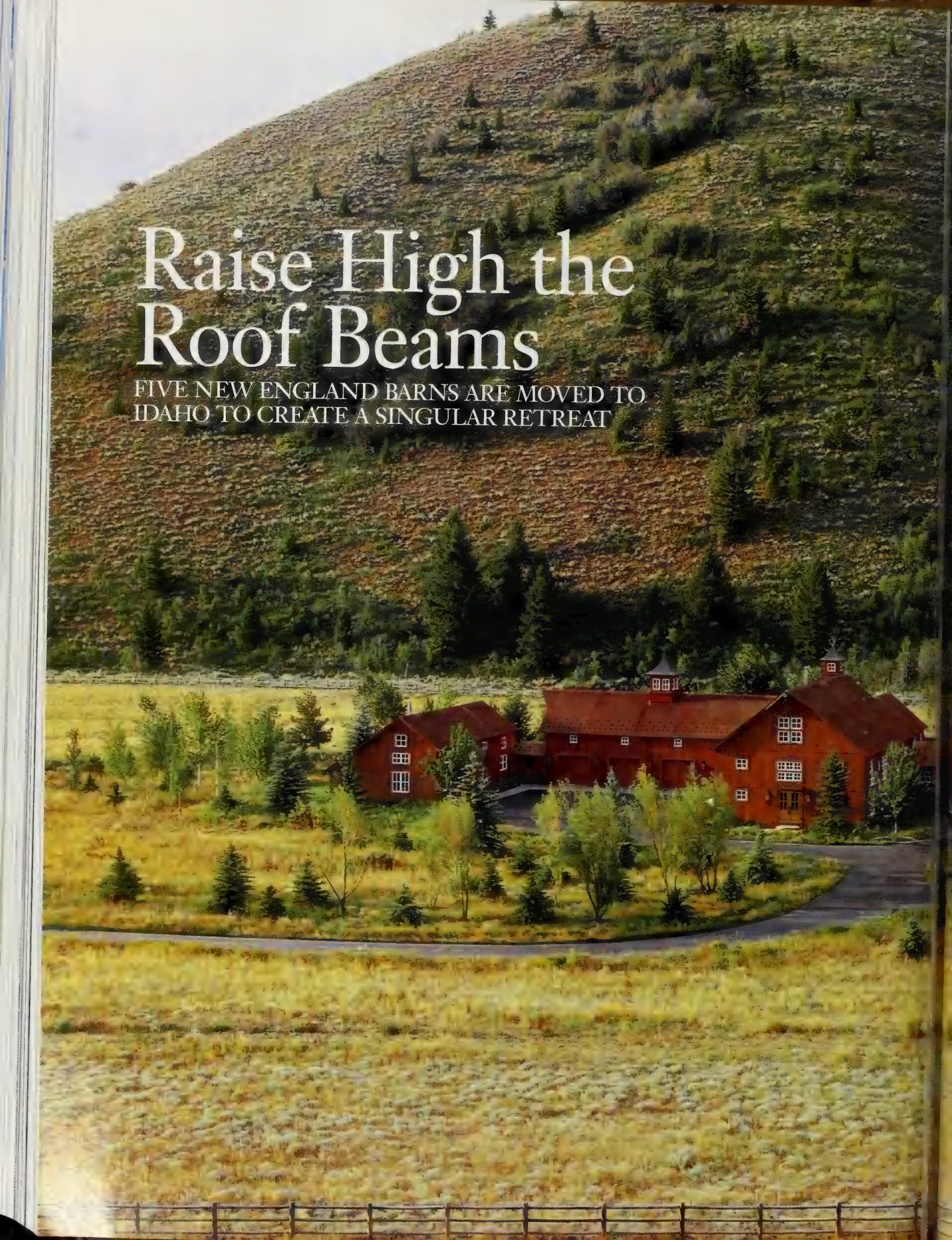
Ah, collections: LongHouse and its ever-changing sculpture garden are full of them, and inevitably they represent the arc, personal and professional, of Larsen's long experience in design. At the corner of the lily pond there is an installation of blue glass reeds by Dale Chihuly ("My most famous protégé—I talked him out of weaving and into glassblow-

continued on page 257

BELOW LEFT: Larsen "attempts to balance dominant features with supportive ones," he says. *Silent Beam*, 2001, a steel installation by Takashi Soga, is near Buckminster Fuller's fiberglass Fly's Eye Dome, built by John Kuhtik in 1998. BELOW: Soga's *Floating Rain*, 2000.







Raise High the Roof Beams

FIVE NEW ENGLAND BARNS ARE MOVED TO IDAHO TO CREATE A SINGULAR RETREAT



Architecture and Interior Design
by Damian Farrell, AIA
Text by Jeff Turrentine
Photography by Roger Wade

Orson Welles, who despite his legendary status was always struggling to get his films financed and produced, once epigrammatically observed that "the enemy of art is the absence of limitations." It's a thought that has since comforted many an artist forced to contend with finite resources, impossible deadlines or other strictures. True creativity, Welles averred, can only emerge in an environment where the boundaries are circumscribed and the rules are enforced.

Damian Farrell understands this perfectly. The 42-year-old architect—born and raised in South Africa but a longtime resident of Ann Arbor, Michigan—has developed a sideline specialty whose limitations are as obvious as the roof over his head: converting centuries-old American barns into beautiful new homes built to last through this century and well into the next. For Dan and Martine Drackett, of Sun Valley, Idaho, Farrell embarked on a project incorporating five such barns, erecting an unlikely Yankee compound in the same ruggedly beautiful landscape where Ernest Hemingway used to hunt grouse and hike the Big Wood River.

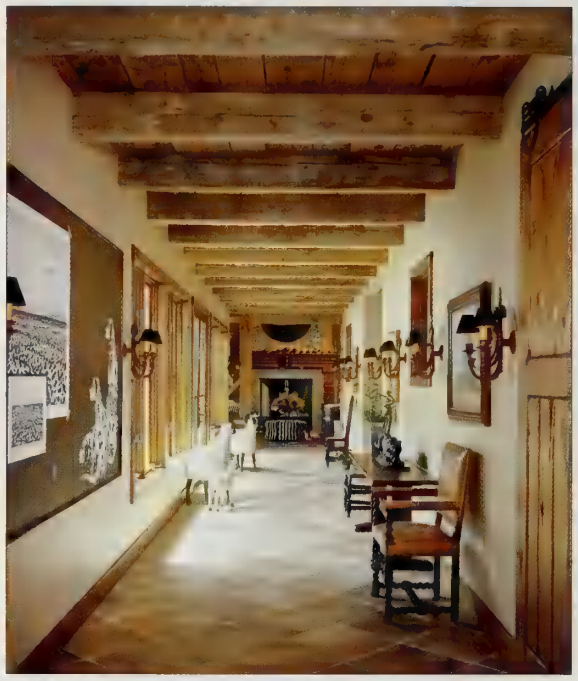
"Sometimes the more restrictions you have, the greater the design," says Farrell, echoing the great director. "I was nervous the first time I took on one of these projects. I had grown accustomed to applying my golden rules of design with regard to how big everything should be and how it should all fit together. Just imagine someone coming to you and saying, 'I've bought two barns. Now put a living room, a dining room, a kitchen, a couple of bedrooms and a study in them.' Amazingly, the challenge of plugging these spaces into a prescribed footprint yields different and interesting solutions every time."

"They have their own stories," architect Damian Farrell says about the five 200-year-old barns he imported from New England to Idaho to create a house for Dan and Martine Drackett. "You take people in, and they just stop in their tracks."

Even before they met Farrell, the Dracketts, who recently retired to Sun Valley, were attracted to the idea of creating their new residence from these storied rural structures. Dan Drackett, a former advertising executive, grew up in a "somewhat horsey" area outside Cincinnati and carried throughout his adult life warm memories of summers spent in Cody, Wyoming; his wife, Martine, a muralist and writer, was born and raised in Paris and remembers regular trips to the French countryside with equal fondness. They wanted a place where their four college-age children could relax on summer and winter vacations, and against whose raw rusticity their furnishings—an eclectic mixture of contemporary and French provincial—could be interestingly juxtaposed.

As Dan Drackett recalls, "I was beginning to investigate how one would construct a barn from scratch when Martine found an article in a magazine about a company in Vermont that would take old barns, restore them and move them. I called the number in the article, and the very next week I was in Vermont riding around in a pickup truck with Ken Epworth, listening intently as he told me everything there is to know about New England barns."

Both Drackett and Farrell acknowledge Epworth and his outfit, The Barn People, as the crucial third leg that supported this ambitious undertaking. Epworth is equal parts broker, historian, preservationist and contractor, matching interested parties to barns in the Vermont–New Hampshire area that have outlived their original use. Many of them stand on some of the most valuable parcels of real estate in the region, and their owners are all too happy to get rid of them. "Ken's been doing these projects for almost 30 years, so he knows everybody up there," says Dan Drackett. "About six hours into the process, he pushed open the doors to the Waltham Hay Barn, which is now our living room. While our eyes were adjusting to the dark, I said, 'We'll take it.'"



LEFT: Visitors pass by a 1991 diptych by Dick Mason and a family of bronze-and-stone sheep by Claude and François-Xavier LaLanne in the gallery on the way to the living room. Farrell designed the 97-foot-long gallery as "a kind of spine that connects all the major spaces."

OPPOSITE: A fireplace takes center stage in the living room. "The volumes are such that you can seldom get in trouble overscaling, but underscaling can be disastrous," says Farrell. The bronze between the lamps at left is by Antoine-Louis Barye. Striped fabric by Manuel Canovas.



RIGHT: Cowhide chairs and an alder table are the focal point of the dining area, located, along with the kitchen, in the refectory. A more intimate dining experience can be achieved by drawing 14-foot draperies around the area, thereby eliminating the view of the kitchen.

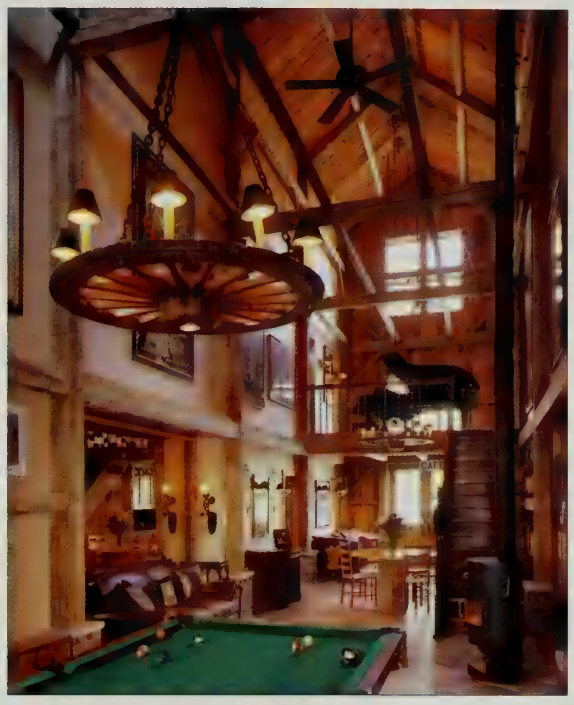




"The positions of the windows and doors really became secondary to preserving the beauty of these structures. The goal was to use the barn as it stood," says Farrell. An 18th-century bust by Pajou rests on an antique oval table in the master bedroom. Bed from Leonard's Antiques.



Ken Epworth, of The Barn People, a company that specializes in relocating vintage barns, found the structures, which Farrell sited to create a village-square feeling. ABOVE: On the terrace, shade is provided by Santa Barbara Designs umbrellas. The urns are from Haddonstone.



RIGHT: The Dracketts' four grown children have bedroom suites off the game room, on the second floor of a circa 1845 dairy barn from New Hampshire. BELOW: The architect extended the original six-foot ceilings of the loft to fashion one of four bedrooms. Fabrics by Pierre Frey.



After Epworth and Drackett had found the five barns that would make up the couple's new house, Epworth's team went to work dismantling them, carefully cleaning each post, beam and rafter and—most important—coding every single piece and drafting a master plan. This was then sent to Farrell, who was recommended to the Dracketts by Epworth. Farrell worked with the Dracketts to conceive the interiors, which were planned out down to the last detail by the time the convoy of flatbed trucks bearing the disassembled barns arrived in Idaho. "It was like Christmas morning," remembers Dan Drackett. Each barn took only a day or two to erect on the already laid foundation and another couple of days "to make sure they were plumb and true," he says.

The Waltham Hay Barn, named (like its companions) for the New England town of its origin, was built circa 1816

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A flying-dachshund weathervane, in honor of a pet of the Drackett's, crowns the cupola of the 1910 Curtis Hollow Carriage Barn, which functions as Martine Drackett's art studio. A muralist, with a specialty in trompe l'oeil, and an author, she refers to the space as her sanctuary.



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JEWEL TEA CHINA

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family of an old girlfriend. As we began to renovate, I decided to replace the upper kitchen cabinets with display shelves—the perfect place to show Jewel Tea china."

Meanwhile, Nelson had overcome his initial aversion, becoming an enthusiast. "Most of the first pieces we owned," he remembers, "were in awful condition, horribly chipped, but when we placed them on the shelves, I had to admit they looked rather nice. So we started to shop for more. I logged onto eBay and began seeing some of the better things—pieces in really good condition—and I became more interested. I began to find rarer pieces—a tin flour sifter and a cake carrier, for example—and the collection just grew. Currently we have several hundred items."

In addition to the china, Jewel Tea distributed a variety of objects with the Autumn Leaf design. "We have tea towels and even curtains," says Cottrell. "Also," adds Nelson, "Jewel Tea commodities such as a coffee dispenser and a nutmeg container."

"The cabin was built in the '30s," says Cottrell, "at just about the time Jewel Tea began selling Autumn Leaf ware. It's hardly surprising that they go so well together. They're part of the same world."

> Like so much Americana, it was out of favor for a generation, only to reemerge in flea markets and secondhand stores.

"Quite suddenly," remarks Nelson, "a lot of people are realizing that Jewel Tea china is worth saving. Some collectors are prepared to pay enormous prices for rare items, but that's not our style. For us, collecting these things is fun."

All the same, John Cottrell issues a warning: "When you stay with us, please don't use anything from the top shelves." □

BETSY'S WORLD—PART I

continued from page 183

Betsy most admires—Thomas Jefferson, George Washington, John Paul Jones and her husband—for it also serves to house the Wyeth archives. Here, Betsy catalogues her husband's work—every sketch and doodle, every painting and drawing, in—so far—30 volumes of closely described notes and images, dating from 1930.

"Some are just pencil marks," Gayle Stuart says. "Only Betsy knows."

And these are only the records of the Maine pictures. The Pennsylvania archive in Chadds Ford is just as exhaustive. This graceful building that Wyeth depicted in *Two If by Sea* (1995) is based on a typical shoreside facility that held a winch worked by mules or men that hauled the heavier fishing boats from the water.

> "I couldn't possibly live with any other kind of man. I've given him all the freedom in the world."

None of these houses has carpets, none has curtains. The windows give directly onto seascapes—and, it must be said, a multitude of Wyeth vignettes in the raw. Betsy is proudest of her floors, which are magnificently textured and distressed, venerable, aged, scrupulous studies in grain and shade and detail. Some of the floorboards in these new houses are centuries old. Betsy has searched for old floorboards all over and, long before she started building, had amassed a hoard of stacked and graded boards.

"And we make our own nails, by the bucketful." Asked whether she has her own blacksmith, Betsy replies, "Of course."

She saves old lumber the way someone else would save old porcelain. "I had a barn in Cushing, full of flooring. Someone once asked me, 'What's your favorite piece of furniture?' I said, 'It's a board on the floor of the other house.'"

Of the floor of Oar House, Betsy says with a smile, "I saw a truck in Chadds Ford—full of walnut logs. I said, 'I want to buy them.'" Some of the flooring came from an old building in Damariscotta. The boards were drenched with lye to get the paint off and sanded by Bill Stuart and his small team of workmen. The planks were not stained but rather finished with beeswax to bring out the warmth of the wood. The Oar House floor is partly brick in the entryways. "Fishermen don't take their boots off."

In these simple, almost austere interiors the furnishings are carefully chosen—no clutter, each thing offering the sort of harmony you associate with a Japanese eye for balance. And on almost every wall there is a Wyeth, in many cases a masterpiece, some of them familiar from exhibitions or picture books or catalogues. Were you to try this homemaking yourself, you might be lucky enough to find that French Canadian chest, or that old finial, or sun-bleached, bonelike dory oar, but it is unlikely that you would have $15 million worth of Wyeths for the walls of, say, Oar House.

Only the kitchens have no paintings, but they are nonetheless full of Betsy's original ideas. The greatest kitchens are designed by the best chefs. Betsy has a reputation for being a brilliant cook, and she says, "I'm nuts about kitchens." And she abhors clutter. Her kitchens are full of innovations, demonstrating her victories in the war with clutter.

Her counters are cut and trimmed to her own specifications; her cupboards and storage areas have counterweighted lift-up doors and flaps, which, when opened, reveal the blender, the mixer, the toaster. When the kitchen is not in use, the counters are absolutely bare—not a jar, or a crock, or a utensil in sight. When it is in use, it is a hive of activity, and even if no one is expected for dinner, Betsy will be sorting chanterelle mushrooms from the mainland and preparing them as duxelles *sèches* for a future feast.

"Virtually every corner of [Andrew] Wyeth's existence is somehow influenced by Betsy," Richard Meryman wrote with admiration in his 1996 biography, *Andrew Wyeth: A Secret Life*. "She frees him from all responsibilities, administers the investments, the painting collection, the files and records, her staff, the properties, the business decisions.... She furnishes the protected, predictable, disciplined platform essential to his life." □



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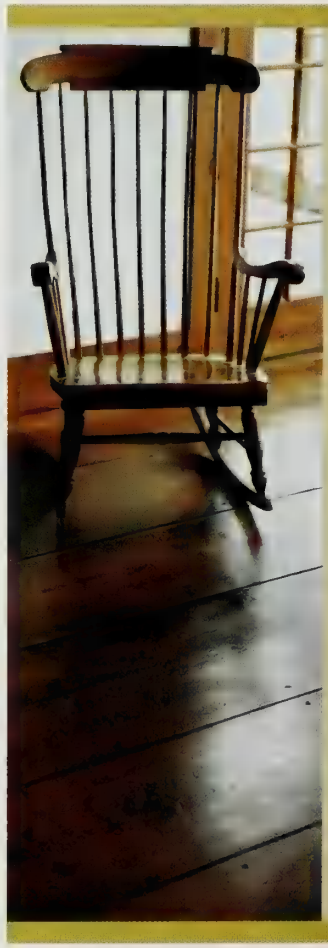
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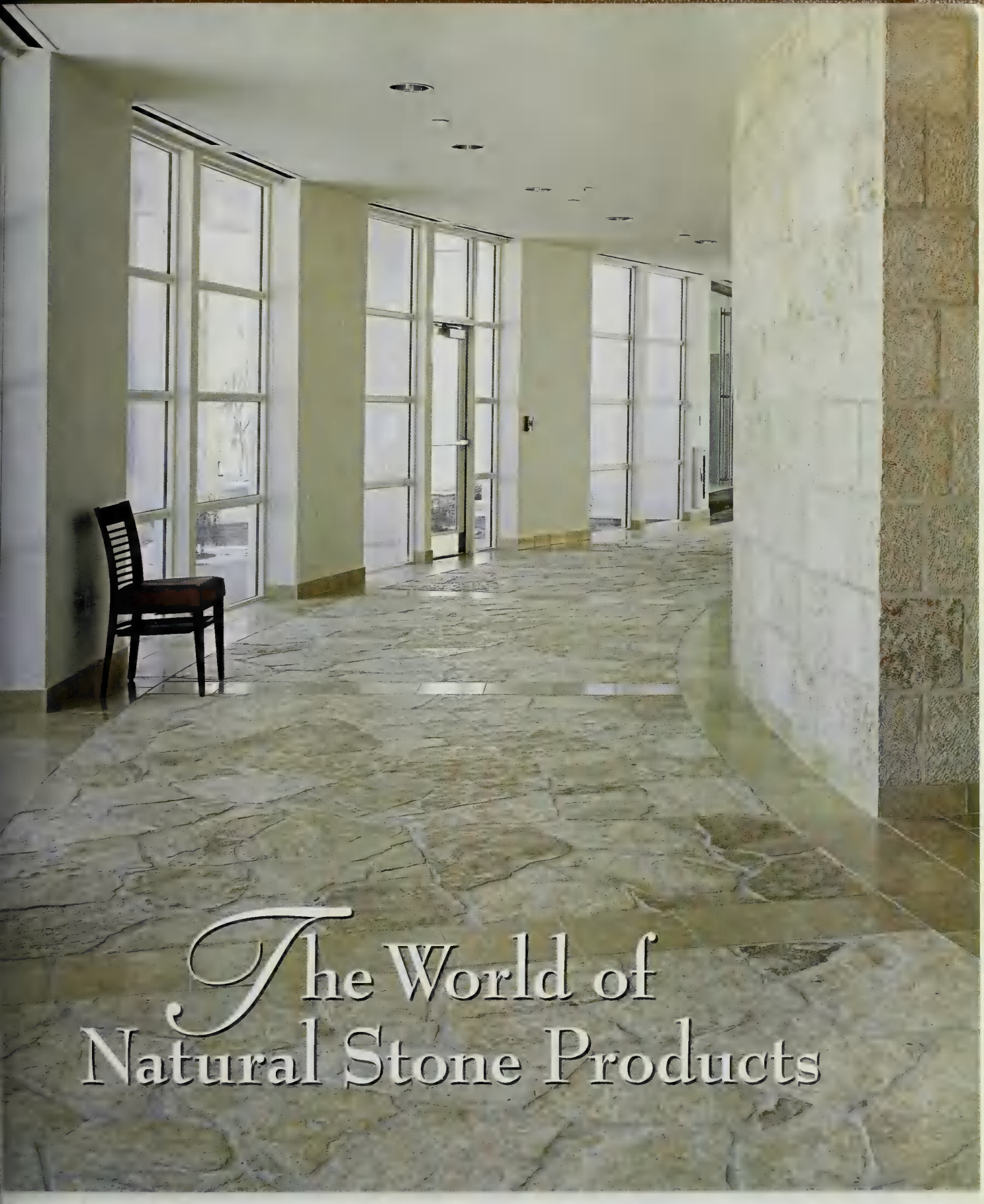


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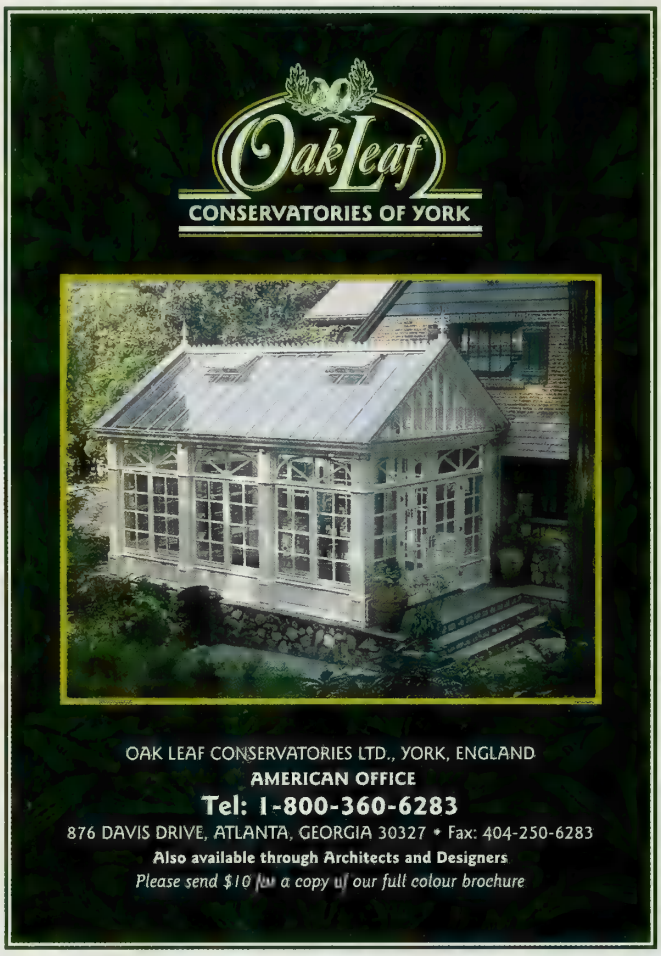
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aesthetic," says Elissa Cullman. "Besides, it's too boring and restrictive to have everything in one style. You'd end up with a museum room."

In the living room, the Stern renovation drew in natural light by placing French doors on either side of the stone fireplace and adding a high oval window that also raises the perception of the ceiling's height. Above the mantel is arguably the most significant painting in the house—an early-19th-century portrait of a gentleman by Ammi Phillips. The room has a medley of fabrics—linen damask, silk, suede—in a multitude of patterns and colors. Yet the effect isn't visually overwhelming because the size and spacing of the furniture is so carefully chosen. "You learn by experience how much is enough," says Elissa Cullman. "It's more difficult to get it right in a room like this one that's filled with 'information' than, say, in the classic, modern beige space with a few throw pillows and strong pictures. But that's why people need decorators, thank goodness."

Upstairs, the master bedroom, put together from two guest rooms, is the most important part of the renovation undertaken by architect Rink Dupont in 1989. The bed is slightly recessed into the wall. The flower-and-leaf pattern on the wall is the same used for the duvet and bed skirt. The fireplace was the suggestion of Elissa Cullman's late partner, Hedi Kravis. "We had to remove the exterior stones and extend the flue up to the second floor," she says. "It was kind of a big deal, but worth it."

> "You learn how much is enough. It's more difficult to get it right in a room filled with 'information.' "

At the far end of the room, three steps up, is an alcove, created during the Murray renovation, where Elissa Cullman reads, writes or just contemplates the woods and pool. Grandmother Cullman should have had it so good. □

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NEWS FROM HOME

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Drasner readily admits he would rather own a Gillows (and does, a cupboard in the dining room) than a Picasso. "Art is for your friends, furniture for you—you live with it, sit on it, touch it. It's more intimate, because somebody spent a considerable amount of time thinking about and shaping the details of each piece."

Indeed, if, as Mies van der Rohe once famously noted, God is in the details, then chez Drasner abounds with the divinity of a collector—the nostalgia of a kid from Brooklyn. Take the giant wooden rooster standing in the guesthouse (an interior awash in primary colors, all bright yellows, reds and blues).

"When I was two, my mother used to take me to Luna Park to ride the carousel of barnyard animals carved by the most famous maker of cigar store Indians. Well, one day a dealer, knowing I was from Brooklyn, called to say he had a rooster from the carousel in Luna Park, so I bought it. But it wasn't until my mother saw it that she recognized this rooster as the one she always put me on. I rode that rooster."

Another nod to nostalgia is the screening room, an Art Déco emporium, reminiscent, says its owner, of "a movie theater on Central Avenue in Far Rockaway where I went as a kid." To recapture its '30s spirit, Drasner combined book-matched crotch mahogany, Déco light fixtures, plush, blue mohair chairs and a custom-woven rug modeled after the one in Radio City Music Hall.

Clearly, Fred Drasner is a man who thrives on having, as he puts it, "a project going on." In fact, he can't wait to show you his current obsession, an Adirondack cabin being built on the property's highest point—"for guests you don't want to be near," he quips. Boasting a 28-by-16-foot fireplace with a mantel of gargantuan twisted California juniper tree, the cabin is going to be "a hangout," he says, pointing out where he'll put the 12-person spa, outdoor fireplace, barbecue and "pizza oven I've got coming from Italy. It'll be a great spot to go for drinks when the sun goes down."

And if the sun ever sets on his plans for this country fiefdom? "Oh, I'll never be finished," he laughs. "I'm in the 12th year of a 100-year project." □

PEACEABLE KINGDOM

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year-olds, a rest stop for tour groups, and guest quarters. Conceiving the grouping as a farm, albeit one with unorthodox livestock, was of particular interest to Robertson. "I spent a lot of time on farms when I was growing up, and I've been obsessed with the practical logic of farmyards—the turning radius of tractors, where the chickens and ducks might go," he says. "It's not a place where stand-alone aesthetic decisions make a lot of sense."

Still, such decisions had to be made. And the team developed a fitting if somewhat deracinated "regional" palette of fieldstone walls, pitched shingle roofs, heavy lintels and prominent, exposed chimneys. "I'm interested in the gene bank of how Americans have built in different regions in different times," Robertson says. "At first I didn't understand what the language would be here: It's too far south to be the Adirondacks, and it's not New England."

Those questions were resolved in the Lodge—now the main house (the Goldfinger was given over to grandchildren and their toys)—sited up and away from the service yards and barns, overlooking the paddocks and the reservoir from the brow of Dreiser's hill. The building is an exercise in integrating almost-lost craftsmanship: in wood (there's no structural steel anywhere—all the connections are slotted and pegged the old-fashioned way in repurposed ship timbers and Alaskan cedar); in metal (every fixture and hinge bears the marks of a blacksmith's hammer); and in stone (each one, as in the service buildings, was sourced in Pennsylvania, selected for shape and laid by a local Italian mason, working with his sons and brooking no dissent). "We used so much stone," Victoria Borus says dryly, "that Pennsylvania got lighter and Bedford got heavier."

After his sideways smear of witty girls, Mencken's attack continues with this: "The aim of a work of art is not to make one think painfully, but to make one feel beautifully." The cerebral Dreiser may not have met that measure, but the Steinhardts' team of sensitive designers, reinventing the writer's property 58 years after his death, has pulled it off. As Michael Steinhardt puts it: "This is the only physical possession in my life from which I derive real pleasure." □

HOUSE THAT JACK BUILT

continued from page 245

ing") and Buckminster Fuller's Fly's Eye Dome ("It was his last dome—he envisioned it being dropped onto hillsides by helicopters and used as living space"). In the living room, there is a hand-knotted rug by Anni Albers, who was a friend of Larsen's. Throughout the house there are ethnographic textiles and African artifacts, Chinese ceramics and Thai baskets, pre-Columbian fish scrapers and Brazilian headdresses, artisan pottery and Asian lacquer, all arranged—and constantly rearranged—with knowing aplomb.

The fellow craftsman whose work Larsen collects most avidly is the furniture maker Wharton Esherick, whose

> Throughout the house there are ethnographic textiles and African artifacts, pre-Columbian fish scrapers and Brazilian headdresses.

Cubist-inspired archway from the Curtis Bok house (circa 1933)—which Larsen came by "because the grandchildren thought it looked old-fashioned"—stands in the living room and whose World's Fair table and chairs outfit the kitchen. Larsen admires Esherick's furniture because it's "just so right, so understated, so Asian, so organic, so strong.

"You see," he elaborates, "understatement is key to me—it's minimal I'm not totally in accord with. Many architects think their mission is to leave out anything questionable: color, pattern, impact, drama. I like to take a more positive, inclusive approach. I like to embrace things I respond to emotionally." In the varied, vivid atmosphere of LongHouse, it would seem that Larsen's embrace is as wide as his house is long—maybe even wider. □

LongHouse Reserve, 133 Hands Creek Road, East Hampton, New York 11937, is open Wednesdays and Saturdays from 2:00 to 5:00 P.M., April to September, and by appointment. For more information, call 631-329-3568 or visit www.longhouse.org.

RAISE THE ROOF BEAMS

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and now houses the Dracketts' living room and master suite. As one stands in front of the seven-foot-high mantel and surveys the living room, it's easy to see why Farrell likens the grandest of these barns to cathedrals: Everything about the scale suggests a cricket's-eye view of Chartres. The master bedroom manages to create intimacy within such a majestic volume by compressing the dimensions of width and depth down to a somewhat humbler ratio, while still allowing for a soaring ceiling.

When they visit, the couple's children have a large space to themselves—the 150-year-old Grafton Hay and Dairy Barn, comprising a quartet of bedroom suites all surrounding a central nave that features vintage posters, a grand piano and a pool table; it's the hub for family entertaining when everyone is assembled. Opposite a courtyard is the circa 1790 Orwell Wagon Barn, the oldest of the five. It is here that Martine Drackett's 84-year-old mother, the acclaimed French novelist Janine Montupet, lives and writes in her private "winter garden" amid a sizable collection of Viennese bronze birds and French majolica, which, in concert with the ever-present cut flowers, makes the room feel like a Normandy cottage. (Martine Drackett writes and paints her murals in the youngest of the buildings, the circa 1910 Curtis Hollow Carriage Barn.)

"To me, what's almost as important as the interiors of these buildings is their arrangement on the landscape and the spaces between them," says Farrell. The architect was always conscious of the role that Sun Valley, with its wide skies and sweeping mountain vistas, would play in the success of the project.

"I grew up on farms in South Africa," Damian Farrell continues. "Having spent so much time in horse stables and barns during my youth, I was just naturally drawn to these simple, agrarian forms. When you walk into them, there's a quietness, a silence. But if you use your imagination, you can hear the echoes of old sounds. They're arresting and also very peaceful at the same time. All these pieces were hand-hewn; someone had to measure them and put them together and stand them up without the help of a crane or a Caterpillar. It's amazing when you stop to think about it." □



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